

The
INLAND
PRINTER

July
1929



VIRKOTYPE

Low Melting Gold Compound

What USERS Think of It

Superior to anything we have tried...
"However, in the course of our experimenting, we have found your powder and ink to be superior to anything else that we have tried."

Run 90 days without losing lustre...
"Approximately 90 days ago we adopted your Low Melting Gold Powder as our standard for raised gold embossing printing. At that time we were concerned with only one question . . . Would your powder run day in and day out without breaking down so that the gold lustre would not disappear?" After running for about 90 days, we are glad to report that your material still fuses perfectly and we are more than pleased to continue using this product."

Send us 75 pounds more...

"We find that your Low Melting Machine Gold Medium works O. K. Kindly send us 75 pounds more."

Superior to old compound...

"In regard to results obtained with your Low Melting Gold Powder, we find this powder far superior to the powder we have been using.

Original letters containing the above testimonials are on file in our office



Every producer of thermography will welcome this formal announcement of a newly perfected VIRKOTYPE Low Melting Gold Compound.

To users of automatic machines it means capacity production without sacrifice of quality or lustre . . . without disintegration of compound . . . without delays or interruptions of any kind due to compound.

To users of hand machines it means lower gas or current costs . . . increased production speeds . . . a uniformly better product.

VIRKOTYPE Low Melting Gold Compound has been tried and tested under every conceivable production condition and on all classes of work. Its performance and its results are startling.

Send trial order. Compare it with the compound you now use on your own run of work. If you prefer, we will be glad to send you a small trial can . . . Write!

WOOD, NATHAN & VIRKUS CO., Inc.

112 CHARLTON STREET, NEW YORK



The TREND is to the LUDLOW

THE interest being currently evinced in the rapid progress of the Ludlow makes desirable a re-statement of the advantages the Ludlow offers to printers of the present day . . . advantages making for marked operating economies which result in turn in a higher percentage of profit.

When a better system of job and display composition comes along, its steady progress is inevitable. Thus it results that "the trend is to the Ludlow."

WITH the Ludlow system, matrices are set in a special stick, justified in a remarkably logical way, and inserted in a simple machine, which casts the line in slug form.

As the matrices are returned to the case as soon as the line is cast, type shortage is impossible, and delays in looking for material are obviated.

All printing is necessarily done from a brand-new type face, a feature which effects a radical saving in make-ready time.

The Ludlow provides a true italic of full kerning design which will not break off in planing down, on the press, or under electrotyping or stereotyping pressure. This is made possible by the slanting matrices.

With Ludlow equipment, it is easy to set jobs two, four, eight or more up, thus making further inroads on presswork cost.

As has been demonstrated in public tests, the average compositor can set job and display copy the Ludlow way and distribute the matrices, in less time than he can set it in single types *not including distribution.*

In Ludlow composition, the ideal of all-slug make-up becomes a reality. The greater speed and ease of slug make-up as compared with the handling of single types is a matter of common knowledge.

The Ludlow compositor works directly from copy to set-up type. There is no type to be purchased or replenished. There is no casting room to be operated, no storage bins to be maintained. There is no case-laying and no case-inspection. There is no frozen investment of type in cases or in storage. These items of expense are wiped off the printer's operating statement at a single stroke with the installation of the Ludlow.

Because it provides a more logical way of setting job and display composition, the Ludlow system offers to printers greater profits in the composing room. For many it has turned a loss into a profit; for others it has changed a narrow margin of profit into a generous one.

You should know all the facts regarding the Ludlow and the reasons for its speed. These await your request, without obligation.

LUDLOW TYPOGRAPH COMPANY

2032 Clybourn Avenue, Chicago, Illinois



Variety— *the Spice of Typography*

These are days of style and fashion in all things—the printed page is the canvas on which typographic style can find expression in the new mode... Put new life and vigor into the printing entrusted to you for production—use some of the new type faces and dress up the job with modern decorative material... Join those other progressive printers who are depending on the Trade Composition Plant for typesetting—get the newest and best in types and embellishment and a service such as you never gave your clients before. Both at a cost less than in your own plant... Be wise. Go to the specialist for typographic service!

*If your compositor uses Wilkes' Type Metals
he is using the best. The guaranteed formula
is stamped on every bar.*

METALS REFINING COMPANY

MAIN OFFICES and PLANT, HAMMOND, INDIANA
NEW YORK OFFICE, PRINTING CRAFTS BLDG., 461 EIGHTH AVE.



*Metals of Guaranteed High Quality for All Typesetting
and Typecasting Machines*

Published monthly by The Inland Printer Company, 330 South Wells Street, Chicago, Illinois. Subscription rate \$4.00 a year; 40c a copy. Canadian, \$4.50 a year; foreign, \$5.00 a year. Entered as second-class matter, June 25, 1885, at the post office at Chicago, Illinois, under Act of March 3, 1879.

HAMILTON RUST-PROOF GALLEYS



In the past year, thousands of printers have discovered that the new HAMILTON Rust-Proof Galley is an economic necessity for every composing room.

SINGLE WALL STORAGE

Cadmium Plated Galleys—introduced by HAMILTON about a year ago — has made this galley the most popular one in all HAMILTON history. And they can now be bought at prices substantially the same, or even lower, than the prices paid for plain steel galleys up to now!

No need now to use galleys that rust and become unsightly despite the best of care! The Cadmium Plating Process—keeps steel rust-proof throughout a long life of service.

Available in two styles:

Single-Wall Storage Galley

Made with the same care as the double-wall, except that it is single-wall and not quite so finely finished. Cheaper in price; ideal for storage.

Double-Wall Precision Galley

Made of specially drawn steel, uniform in thickness. It lies perfectly flat, and is square, smooth and free of sharp edges. In short, a real tool.

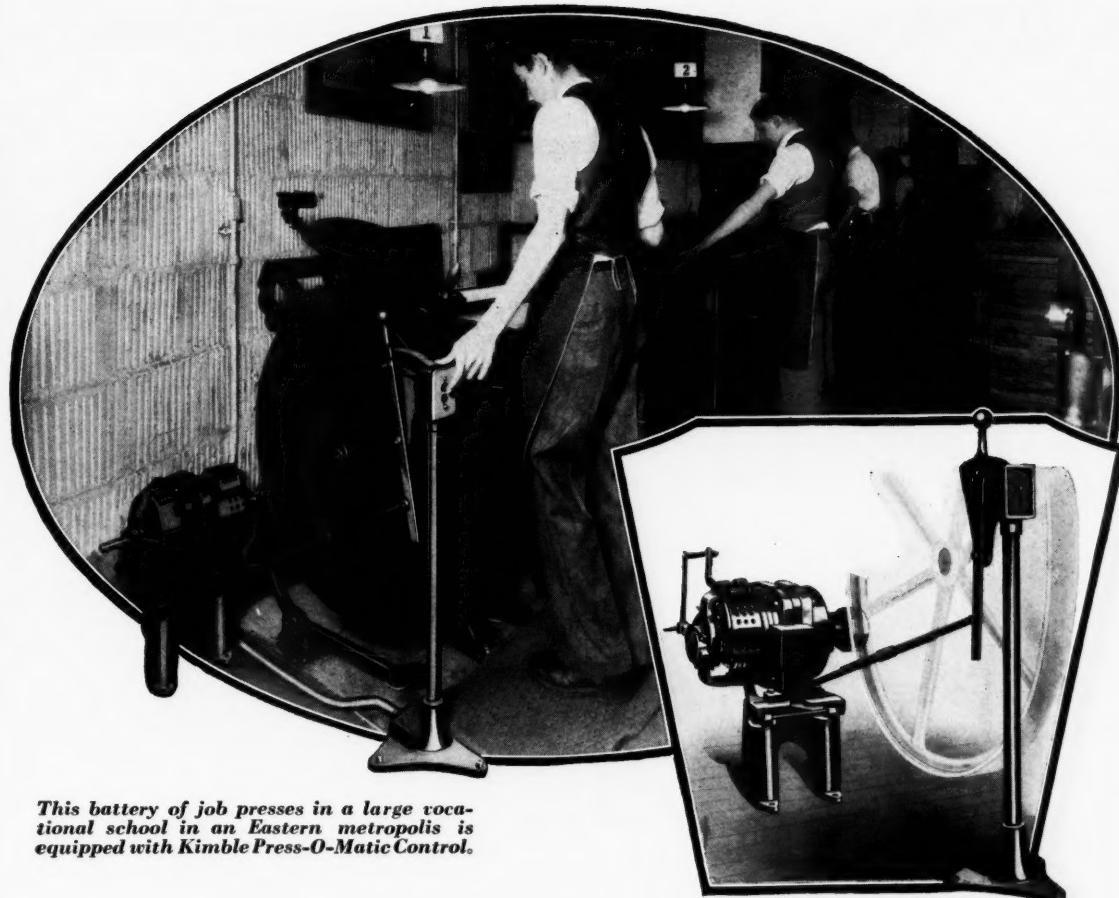
MANUFACTURED BY

Hamilton Manufacturing Company
Two Rivers, Wisconsin

Eastern Office: Rahway, N. J.

Pacific Coast Branch: 4440 E. 49th Street, Los Angeles

HAMILTON GOODS ARE SOLD BY ALL PROMINENT TYPEFOUNDERS AND DEALERS EVERYWHERE



This battery of job presses in a large vocational school in an Eastern metropolis is equipped with Kimble Press-O-Matic Control.

Kimble Press-O-Matic Control Swells Job Press Profits

Thousands of progressive printers are profiting by the time-saving and production building features of Kimble Press-O-Matic Control.

They profit through greater production made possible by the 4 to 1 control with stepless speed regulation that makes it easy to secure the most productive speed for every job.

They profit by the push button control with which the correct operating speed is quickly regained after stopping.

They profit in saved power, for Press-O-

Matic Control uses power only in proportion to press speed. It is a proven fact that the Kimble Motor pays for itself many times over in saved electricity.

They profit also through sustained production. They can depend on Press-O-Matic Control because it is the product of over 20 years of actual experience in making motors to fit the special needs of printers.

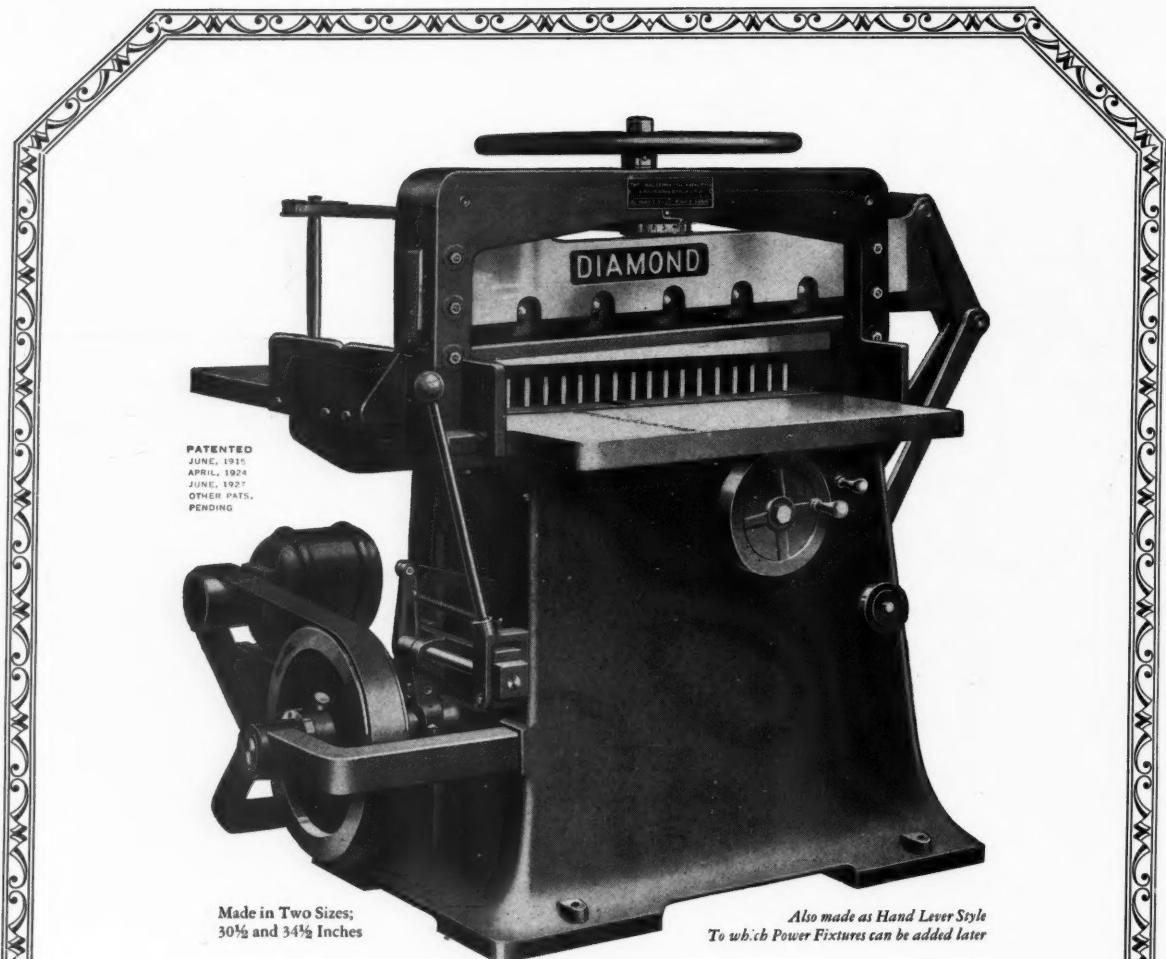
You, too, can profit by using Kimble Press-O-Matic Control. Investigate its cost cutting features for your new presses or replacements.

Ask your supply salesman or write us

KIMBLE ELECTRIC COMPANY
634 North Western Avenue :: Chicago, Illinois

KIMBLE MOTORS

Made for Printers since 1905



The Improved Diamond Power Paper Cutters—

are efficient and profitable cutters in every possible way. They are constructed to give maximum service year after year, because every part is built with consistent excellence.

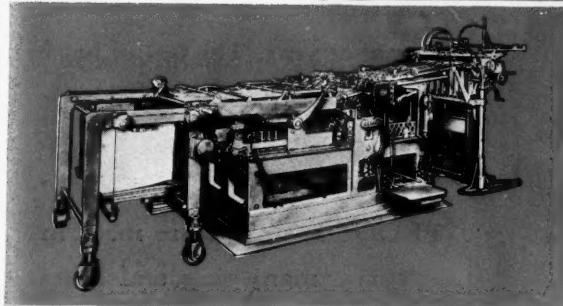
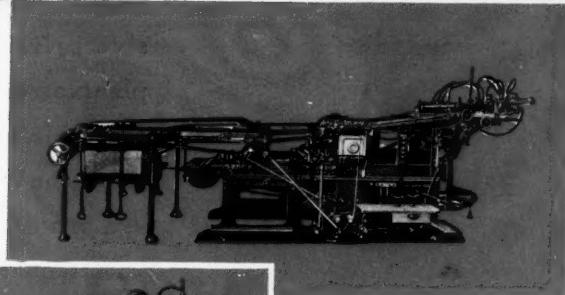
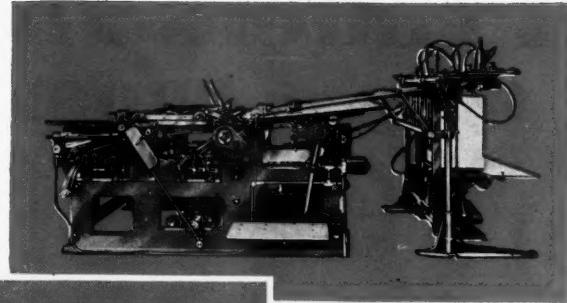
Write Today for Illustrated Literature and Prices or Ask Your Dealer for Them

The Challenge Machinery Company
Grand Haven, Michigan

Chicago, 17-19 E. Austin Avenue—BRANCHES—200 Hudson Street, New York

NOTE—Our interesting magazine "The Printers Album" sent free to those in the Graphic Arts who ask for it.

D FOR PONY
PRESSSES



DEXTER SIMPLIFIED FEEDERS

**GIVE 20 to 40% MORE IMPRESSIONS
PER HOUR**



Increasing your Production without increasing your Hour Cost is the surest way to add to your net profits.

Out of the total number of sheets printed on your hand fed presses, how many sheets are profit? Twenty per cent? Thirty per cent?

If so, then Twenty per cent, Thirty per cent, or Forty per cent more sheets obtained by Automatic Feeding will double, or more than double, your profits for each running hour!

The Dexter Simplified Feeder is built for Miehle, Babcock and Whitlock Presses up to bed size 30 x 43". Send for literature showing the value of greater production through Automatic Feeding.

DEXTER FOLDER COMPANY

**28 West 23rd St.
NEW YORK, N.Y.**

Please Mention THE INLAND PRINTER When Writing to Advertisers.

Printers and Publishers Agree on PROOFING EQUIPMENT



No MATTER what their production press plant may consist of, the world's largest and most progressive printing and publishing plants agree that for practical, dependable, accurate proofs quickly made, the VANDERCOOK modern Proof Press made for special requirements meets every demand year after year. The test of hard usage only accentuates their material and workmanship values. VANDERCOOK RIGID-BED PROOF PRESSES are made in many sizes and styles in both hand inking and automatic inking types. Also special proof presses for color work for printer or engraver.

Seek out the most prosperous of Printing Plants, Publishing Houses, Engravers or Advertising Typographers in any civilized country and you will usually find Vandercook Proof Presses

Send for New Catalog of
VANDERCOOK
RIGID-BED PROOF PRESSES

VANDERCOOK & SONS
Originators of the Modern Proof Press
900 N. Kilpatrick Avenue, Chicago





THE TRADE PAPER

When the common interest of a trade, profession, or specialized line of business binds men together, there is a need for the interchange of ideas and news. From this need has developed the Trade or Business Paper. Hundreds of these publications strengthen and stimulate the great American market by carrying ideas, inspiration, and news to millions of our modern business and professional men. They are messengers of American civilization which assist in making possible the effectiveness of modern advertising.

CLEAR SPRING SUPER



A WESTVACO SURFACE FOR EVERY PRINTING NEED

Copyright 1929 West Virginia Pulp & Paper Company

See reverse side for LIST OF DISTRIBUTORS

The MILL PRICE LIST Distributors of

WESTVACO MILL BRAND PAPERS

ATLANTA, GA.	The Chatfield & Woods Co. 29 Pryor Street, N. E.	RICHMOND, VA.	Richmond Paper Co., Inc. 201 Governor Street
AUGUSTA, ME.	The Arnold-Roberts Co.	ROCHESTER, N. Y.	The Union Paper & Twine Co. 25 Spencer Street
BALTIMORE, MD.	Bradley-Reese Company 308 West Pratt Street	ST. LOUIS, MO.	Graham Paper Company 1014 Spruce Street
BIRMINGHAM, ALA.	Graham Paper Company 1726 Avenue B	ST. PAUL, MINN.	Graham Paper Company 16 East Fourth Street
BOSTON, MASS.	The Arnold-Roberts Co. 180 Congress Street	SAN ANTONIO, TEX.	Graham Paper Company 130 Graham Street
BUFFALO, N. Y.	The Union Paper & Twine Co. Larkin Terminal Building	SAN FRANCISCO, CAL.	West Virginia Pulp & Paper Co. 503 Market Street
CHICAGO, ILL.	West Virginia Pulp & Paper Co. 35 East Wacker Drive	SPRINGFIELD, MASS.	The Arnold-Roberts Co. 42 Hampden Street
CINCINNATI, O.	The Chatfield & Woods Co. 3rd, Plum & Pearl Streets	WASHINGTON, D.C.	R.P. Andrews Paper Co. First & H Streets, S. E.
CLEVELAND, O.	The Union Paper & Twine Co. 116-128 St. Clair Avenue, N. W.		
DALLAS, TEXAS	Graham Paper Company 1001-1007 Broom Street		
DES MOINES, IA.	Carpenter Paper Co. of Iowa 106-112 Seventh Street Viaduct		
DETROIT, MICH.	The Union Paper & Twine Co. 551 East Fort Street		
EL PASO, TEXAS	Graham Paper Company 201 Anthony Street		
HOUSTON, TEXAS	Graham Paper Company 1002-1008 Washington Avenue		
KANSAS CITY, MO.	Graham Paper Company 332-336 W. 6th Street, Traffic Way		
MEMPHIS, TENN.	Graham Paper Company 411 South Main Street		
MILWAUKEE, WIS.	The E. A. Bouer Company 175-185 Hanover Street		
MINNEAPOLIS, MINN.	Graham Paper Company 607 Washington Avenue, South		
NASHVILLE, TENN.	Graham Paper Company 222 Second Avenue, North		
NEW HAVEN, CONN.	The Arnold-Roberts Co. 15 Orange Street		
NEW ORLEANS, LA.	Graham Paper Company S. Peters, Gravier & Fulton Streets		
NEW YORK, N.Y.	West Virginia Pulp & Paper Co. New York Central Building, Park Avenue at 46th Street		
OKLAHOMA CITY, OKLA.	Graham Paper Co. 15-17 E. California Avenue		
OMAHA, NEB.	Carpenter Paper Company Ninth & Harvey Streets		
PHILADELPHIA, PA.	West Virginia Pulp & Paper Co. Public Ledger Building		
PITTSBURGH, PA.	The Chatfield & Woods Co. of Pennsylvania Second & Liberty Avenues		
PROVIDENCE, R.I.	The Arnold-Roberts Co. 86 Weybosset Street		





THOUSANDS OF OUR NEW MAGAZINES

Are Giving Perfect Satisfaction in America's Best Print Shops

We guarantee them to be manufactured from the highest quality material obtainable and to work perfectly on any standard Linotype Machine.

Try one or more at our risk

Full Size \$150.00

Split Size (Upper or Lower) 110.00

*Interchangeable on all Standard Linotype Machines,
Including Models 26, 25, 19, 18, 14, 8, 5, 4 and L*

RICH & MCLEAN, Inc.

Manufacturers of
Magazines, Molds, Liners, Etc., for Linotype Machines

15 PARK PLACE, NEW YORK, N. Y.

Chicago
F. M. JOERNNDT
5104 Barry Avenue

St. Paul, Minn.
PERFECTION TYPE, INC.
141 East 5th Street

San Francisco
THOS. F. DONAHUE
200 Davis Street

Philadelphia
WM. W. CORTER
6106 Catherine Street



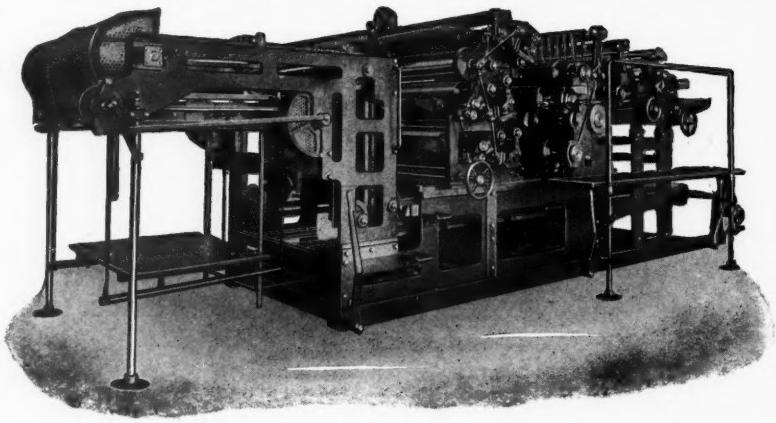
36x48 ALL-SIZE ROTARY PRESS

(Upper Illustration)

This press is a vital factor in the production of novelty wrappers for food products, candies, etc. It prints two, three or four colors on Glassine, Parchment, Cellophane or Tin Foil—takes any size web up to 48-inch width—cuts off sheets any size from 20 to 36 inches ($\frac{1}{4}$ -inch variations)—prints and delivers in single sheets to lowering pile delivery at 5,000 to 6,000 sheets per hour. Advanced Inking and Sheet Register are exclusive features of this press.

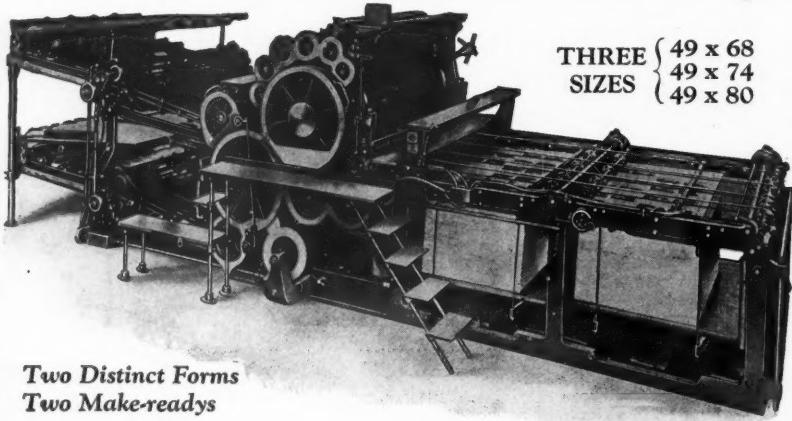
U.P.M.—Kidder All-Size Rotary Presses also made in various other sizes printing one, two, three or four colors on face and one color on reverse.

All-Size Rotaries



ERA-MAKING EXAMPLES of how automatic presses have been made adaptable to various sizes and kinds of paper by the world's foremost manufacturers of special printing presses

Two-Sheet Rotary



Two Distinct Forms
Two Make-readys

THREE SIZES {
49 x 68
49 x 74
49 x 80



SHEET-FED ROTARY PRESS

(Lower Illustration)

It ranks with web presses in production and equals the finest printing done on flat-bed presses while possessing the same adaptability to different sizes of paper and forms. Prints on any grade or weight of paper at a rate of 5,000 to 6,000 sheets per hour. As compared with flat-bed presses it prints two sheets with one revolution instead of one sheet with two revolutions. Now in extensive use on a great variety of large-edition commercial printing and catalog work as well as on important national magazines famous for fine printing.

U. P. M.—KIDDER PRESS CO., INC.

UNITED PRINTING MACHINERY COMPANY • • KIDDER PRESS COMPANY

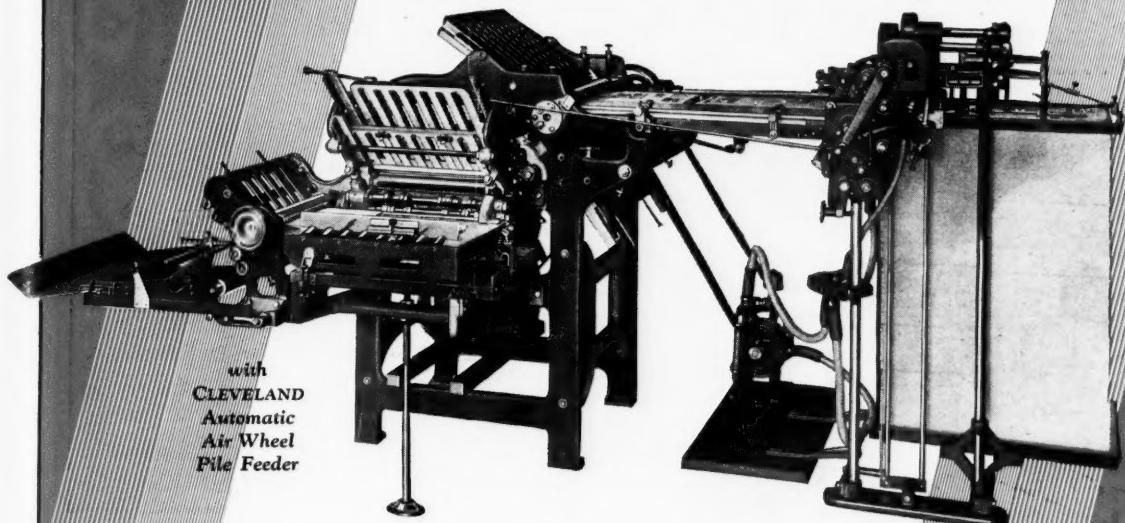
38 PARK ROW
NEW YORK CITY

Headquarters and Factory at Dover, N. H.

CANADIAN OFFICE, TORONTO

FISHER BUILDING
CHICAGO, ILL.

Model "O" (19x25) CLEVELAND Folder



FOLDING time and folding costs fall when the fast and versatile Model "O" CLEVELAND takes the job.

It will deliver two or more signatures from one sheet if printed in gangs.

It folds sheets just as fast as they can be fed.

It folds 65 forms from the full 19 x 25 sheet, including many of real commercial value which cannot be folded on any other folding machine of equal size.

All adjustments are easily and quickly made without removing the fold plates.

Also:

Model "K"
(39 x 52)

Model "B"
(25 x 38)

Model "E"
(17 x 23)

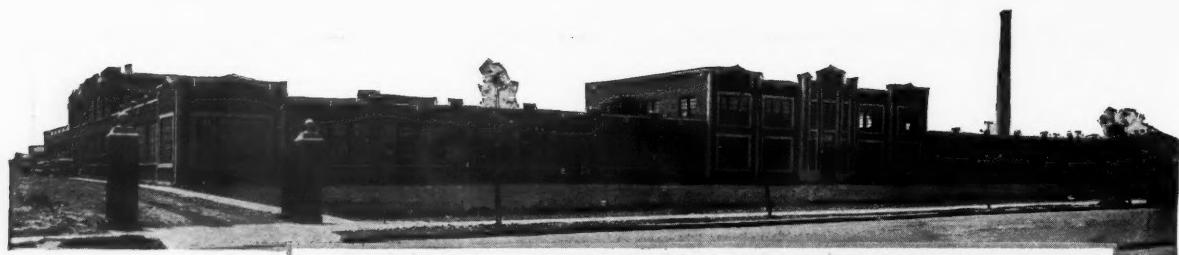
Model "L"
(17 x 22)

THE CLEVELAND FOLDING MACHINE CO.

General Offices and Factory: CLEVELAND, OHIO

NEW YORK—1304 Printing Crafts Bldg.
BOSTON—813 Chamber of Commerce Bldg.
CHICAGO—343 South Dearborn Street

PHILADELPHIA—1024 Public Ledger Bldg.
LOS ANGELES—East Pico and Maple St.
SAN FRANCISCO—514 Howard Street



Exterior view of the Buffalo plant of the American Lithographic Co., Inc. and affiliated Aico Gravure, Inc. This firm operates eight establishments in the United States



Row of Potter offset presses driven by G-E motors in the Buffalo plant of the American Lithographic Co., Inc. Note controller at left

Meeting Rigid Schedules with G-E Motorized Power

The most rigid schedules of the printing industry are those demanded for carefully timed displays, booklets, inserts, etc. to support advertisers' magazine and newspaper campaigns.

To meet these exacting schedules, the Buffalo plant of the American Lithographic Company uses G-E motors and controllers exclusively on all presses and auxiliary equipment. Every piece of printed matter from this plant is printed, folded, and bound on General Electric equipped machinery.

Whether you operate a small job shop or a large publishing plant, G-E Motorized Power can give you a new conception of economical, dependable, and flexible drive. For complete information and service, consult your nearest G-E office.

Apply the proper G-E motor and the correct G-E controller to a specific task, following the recommendations of G-E specialists in electric drive, and you have G-E Motorized Power. Built in or otherwise connected to all types of industrial machines, G-E Motorized Power provides lasting assurance of performance that builds confidence.



Motorized Power *-fitted to every need*

200-262

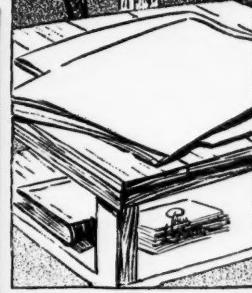
JOIN US IN THE GENERAL ELECTRIC HOUR, BROADCAST EVERY SATURDAY AT 8 P.M., E.S.T. ON A NATION-WIDE N.B.C. NETWORK

GENERAL ELECTRIC

GENERAL ELECTRIC COMPANY, SCHENECTADY, N. Y., SALES OFFICES IN PRINCIPAL CITIES



SAM'L BINGHAM'S SON MFG. CO.
MANUFACTURERS OF
PRINTERS' ROLLERS



In 1720 a press like this was used by Benjamin Franklin's brother in Boston to produce a sheet called "The Courant." It was suppressed by the authorities in 1722. Benjamin was one of the leading contributors, though only 16 years old then.

*F*RANKLIN'S influence on the printing art helped to pave the way for rapid development of printing during the succeeding century. For eighty years Bingham's Rollers have played an increasingly important part in that development, keeping step with every improvement in plates, presses, and printing methods. Quality printers everywhere today appreciate the adaptability of Sam'l Bingham's Rollers to every printing problem, and the convenience of Bingham service in having new, seasoned rollers ready for shipment at any time. Use our Red Shipping Labels to send in your old rollers—now.

We are prepared to supply any kind of rollers for any kind of press.

Factories at:

CHICAGO
636-720 Sherman Street

KALAMAZOO
223 West Ransom Street

PITTSBURGH
88-90 South 13th Street

DETROIT
4391 Apple Street

INDIANAPOLIS
629 South Alabama Street

DALLAS
1310 Patterson Avenue

CLEVELAND
1432 Hamilton Avenue

MINNEAPOLIS
721-723 Fourth Street

ATLANTA
274-6 Trinity Ave., S. W.

KANSAS CITY
706-708 Baltimore Avenue

NASHVILLE
911 Berryhill Street

DES MOINES
1025 West Fifth Street

SPRINGFIELD, OHIO
Cor. East and Harrison Streets

ST. LOUIS
514-516 Clark Avenue

For 80 Years Bingham's Reliable Printers' Rollers



**Twelve KELLYS
in daily operation in the
Bureau of Engraving
and Printing at
Washington**



FOR SALE AT ALL SELLING HOUSES OF THE

AMERICAN TYPE FOUNDERS COMPANY

*Sold also by Barnhart Brothers & Spindler, all selling houses
Sears Company Canada Limited, Toronto-Montreal-Winnipeg
Alex. Cowan & Sons, Ltd., all houses in Australia and New Zealand
Cameo [Machiner]y Limited, London, England
National Paper and Type Company, Central and South America,
Mexico, Cuba, Porto Rico, and West Indies.*

Uncle Sam buys more KELLYS

TWO additional Style B Kelly Presses have been added to the equipment of the Bureau of Engraving and Printing at Washington, D. C. A total of twelve Kellys is now in daily operation in this important Government Bureau.

The first purchase of Kelly No. 334 was made in May, 1917. This press is still doing its daily stint without loss in production or printing qualities, after twelve years of service.

The titles, charter number, serial numbers and seal are over printed on sheets of National Bank Currency, which were printed on flat-bed intaglio presses. The daily average production is 12,000 sheets, each containing six bills. Changes in form, running as high as twenty daily, are made on each press.

Government printing bureaus in many countries also use Kellys and are adding to their equipment as demands make necessary. Private bank note companies have batteries up to a total of fifteen.

These installations and repeat orders are significant. They prove dependability and satisfactory service. The unrivalled Kellys are the first choice for printing qualities and general all around efficiency.

SET IN MEMBERS OF THE LOUVAIN FAMILY WITH MODERNIQUE HARLEQUINS



Beauty makes whoopee . . !

MAKERS of musical instruments have climbed aboard the eye-appeal bandwagon, and are making whoopee with sales. They have joined with those who act on the principle that Beauty is a deciding factor with buyers . . . and have found it pays.

They have not only put Beauty into their products, but into the advertising matter that describes them . . . because so many people get first impressions of products through printed representations.

The prime basis of eye-appeal advertising is *coated paper*. Only with

coated paper can the average printer get good reproductions from fine screen half-tones and process plates.

In selecting *coated paper* for catalogs, booklets, labels, broadsides, etc., the new CANTINE SAMPLE BOOK is invaluable, because it shows *coated papers* for all requirements of color, folding, printing quality, and price . . made by a company which has specialized in *coated paper* for more than 40 years. Write for a copy, together with nearest distributor's name.

Address our Dept. 341. The Martin Cantine Company, Saugerties, N. Y.

MAKERS
OF
AMERICAN
OVERLAY
BOARD

THE MARTIN CANTINE COMPANY

Specialists in Coated Papers since 1888

Mills at Saugerties, New York

N. Y. Sales Office, 501 Fifth Avenue

Cantine's

COATED PAPERS

CANFOLD
SUPREME FOLDING
AND PRINTING QUALITY

ASHOKAN
NO. 1 ENAMEL BOOK

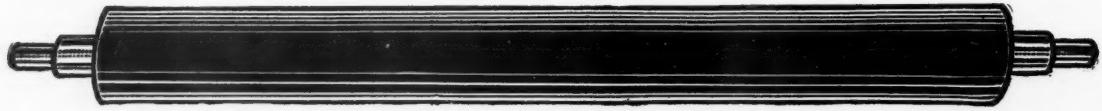
ESOPUS
REGULAR
NO. 2 ENAMEL BOOK

VELVETONE
SEMI-BULL - Easy to Print

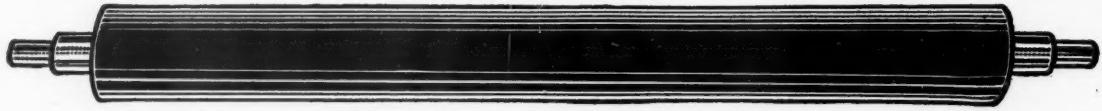
LITHO C.I.S.
COATED ONE SIDE

Please Mention THE INLAND PRINTER When Writing to Advertisers.

Ideal Rollers



— the Ideal Hot-Weather Roller Combination



IDEAL Typograph Rollers

Thousands of printers have overcome their summer roller difficulties with these heat and humidity resisting rollers. Usable as ductors and as distributors on all presses, also for form rollers with rubber type. Will not swell, shrink, or melt under any speed. Unaffected by inks, pigments or cleaning fluids. Need no ageing and no resetting after first adjustment. It's the one roller you can use summer or winter with equally good results.

IDEAL GRAPHICS

— non-meltable form rollers

Graphic form rollers and Ideal Distributors are an unbeatable combination for ending your hot-weather troubles. Ideal Graphics are guaranteed not to melt, even during the very hottest weather. Graphics, while different in composition, are set, used, washed and handled like any other roller, and will give excellent year-around service. You need Ideals if you want better, longer lived roller equipment.

There's an Ideal Roller for Every Printing Need

NEWS GRAPHIC Rollers

This roller—a recent addition to the Ideal family—is a definite solution of the newspaper publisher's roller difficulties. News Graphics stand up under long, high-speed runs even on the hottest days. Publishers seeking a roller capable of summer and winter use should investigate the greater service and economies this new type of roller affords.

WATER BASE Ink Rollers

Every printer experienced in jobs requiring water base inks has long wanted an improved roller equipment for this class of work. Try our new Water Base Ink Roller in form and distributor positions. They eliminate swelling and stickiness, and are easily and quickly washed for color changes. If you use water base inks, you'll find this roller a big advance over any other you have tried.

Our Products are
Fully Protected
by United States
Patents



TRADE MARK REG. U. S. PATENT OFFICE

ROLLERS

IDEAL ROLLER & MANUFACTURING CO.

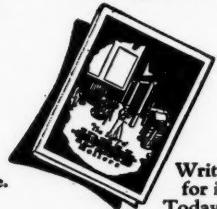
Sole Selling Agents

General Offices
and Plant No. 1
2512 W. 24th Street
Chicago, Ill.

THE AULT & WIBORG COMPANY
NEW YORK CINCINNATI CHICAGO
Branches in All Principal Cities

Plant No. 2
22nd St. and 39th Ave.
Long Island City
New York

Our Free Book
Points the Way
to Greater
Printing Profits



Write
for it
Today!



Typograph Rollers

Made by a patented process of vulcanized vegetable oils and varnishes similar to those used in printing inks. All-season rollers ground true. Guaranteed not to melt, shrink or swell. For use as ductors and distributors on all presses and for form rollers with rubber type.



Graphic Rollers

Molded from gelatinous composition principally for use as form rollers. May also be used as ductors and distributors. Can be used at any desired speed of press. Guaranteed not to melt. IDEAL News Graphic Rollers are especially made for high speed newspaper presses.



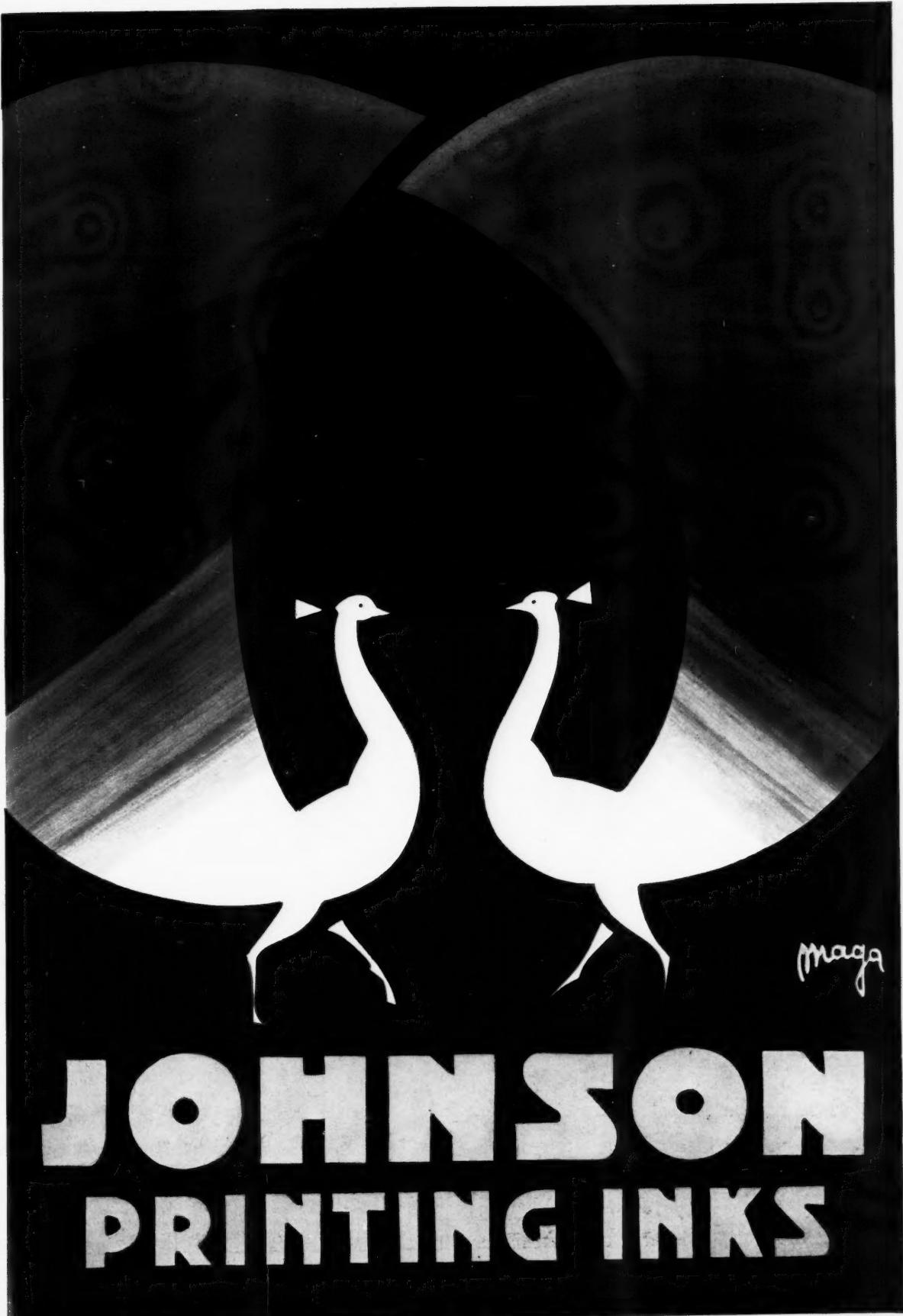
Process Rollers

Designed to permit printers to resurface or recondition their own rollers. For use in all positions and on all presses. A big forward step in pressroom practice, particularly for large establishments, and in shops where a constant supply of good rollers is essential.

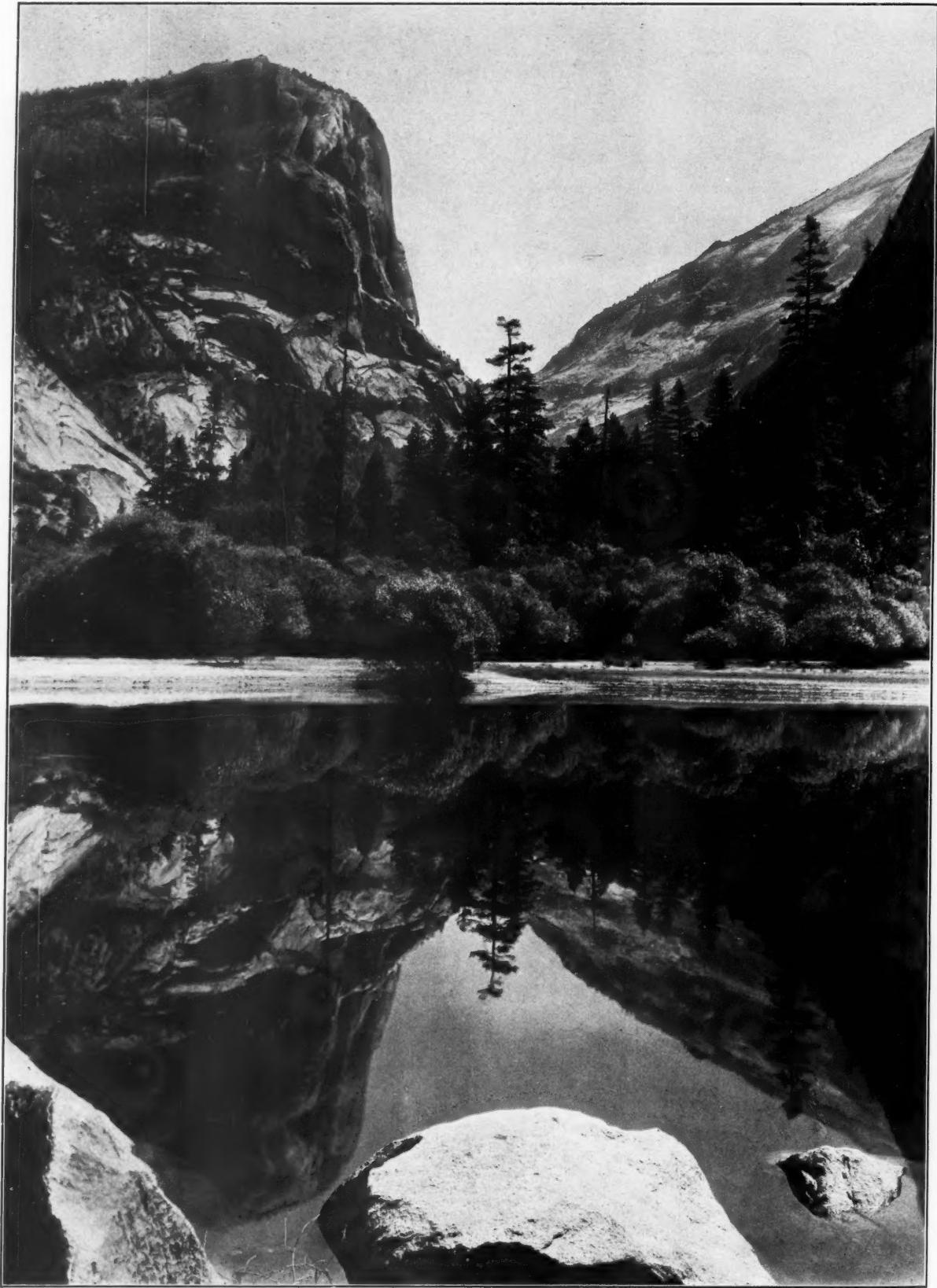


Lithographic Rollers

Made of vulcanized vegetable oils and varnishes. For all positions—water or ink—on any offset or lithograph press, printing on paper or tin. Made with either smooth or grained surface, ground true. Need no breaking-in or scraping.



Copyright, 1929, by Charles E. Johnson and Company



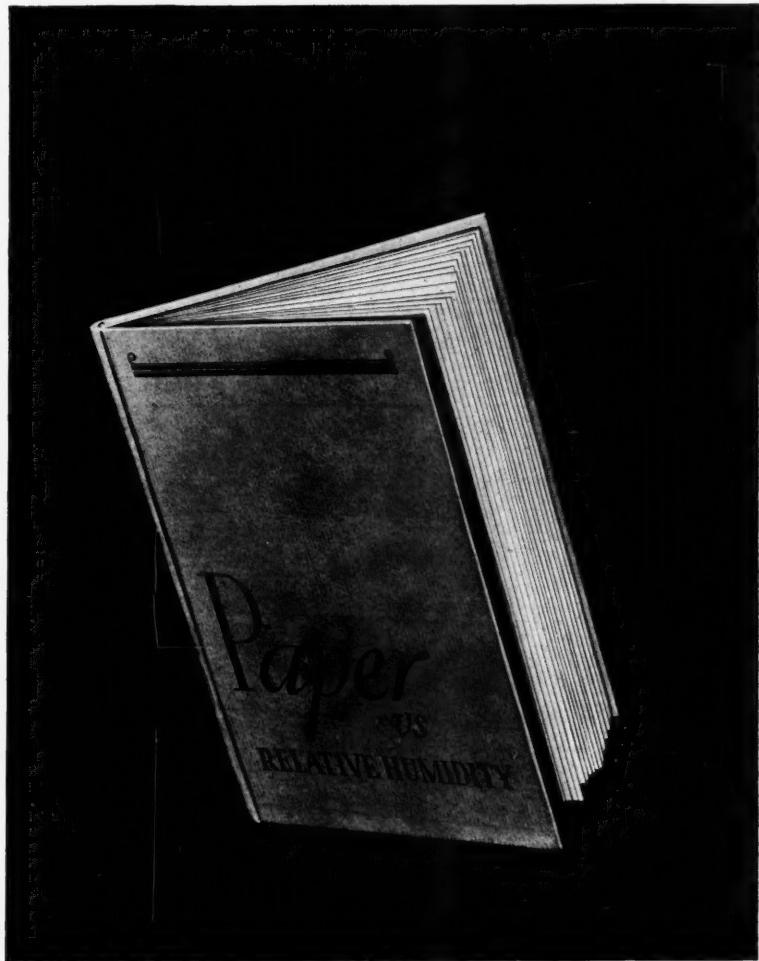
REPUBLIC BLACK

CHARLES ENEU JOHNSON AND COMPANY, PHILADELPHIA
BRANCHES IN ALL PRINCIPAL CITIES

WILLSEA WORKS

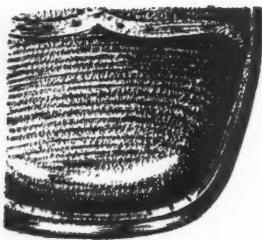
ENGINEERS
FOUNDERS
MACHINISTS

ROCHESTER, N.Y.



YOUR COPY FREE

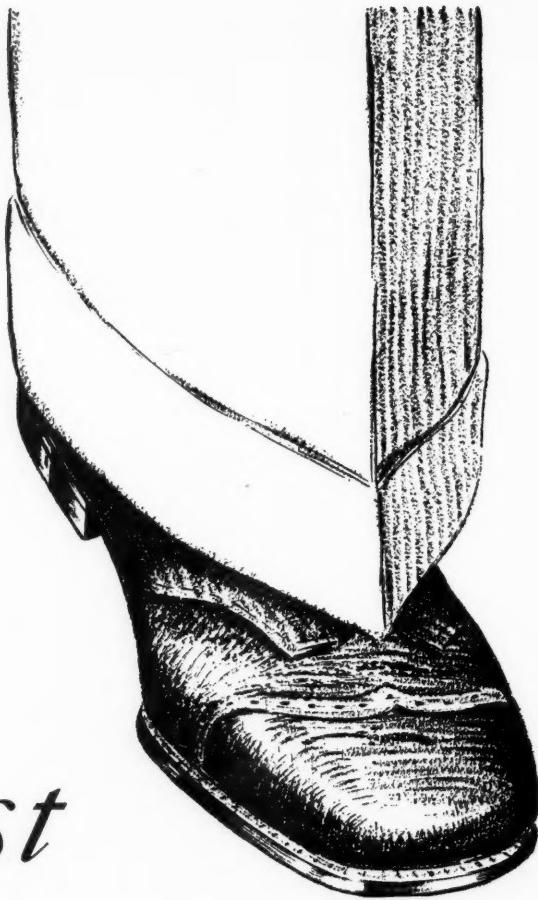
What shall we do about this problem of "Paper versus Relative Humidity?" . . . We know that it is a problem that is confronting us daily in our efforts to produce quality work . . . to speed up production . . . to reduce our handling costs . . . to conserve our materials. In the brochure "Paper versus Relative Humidity", these questions and others much in the mind of forward-thinking lithographers and printers, are answered intelligently, helpfully. A limited number of these soundly valuable little books are still available. A request on your business stationery will bring your copy—promptly!



*None of your outside purchases
comes as near being a*

100% Buy

as TRADE COMPOSITION SERVICE

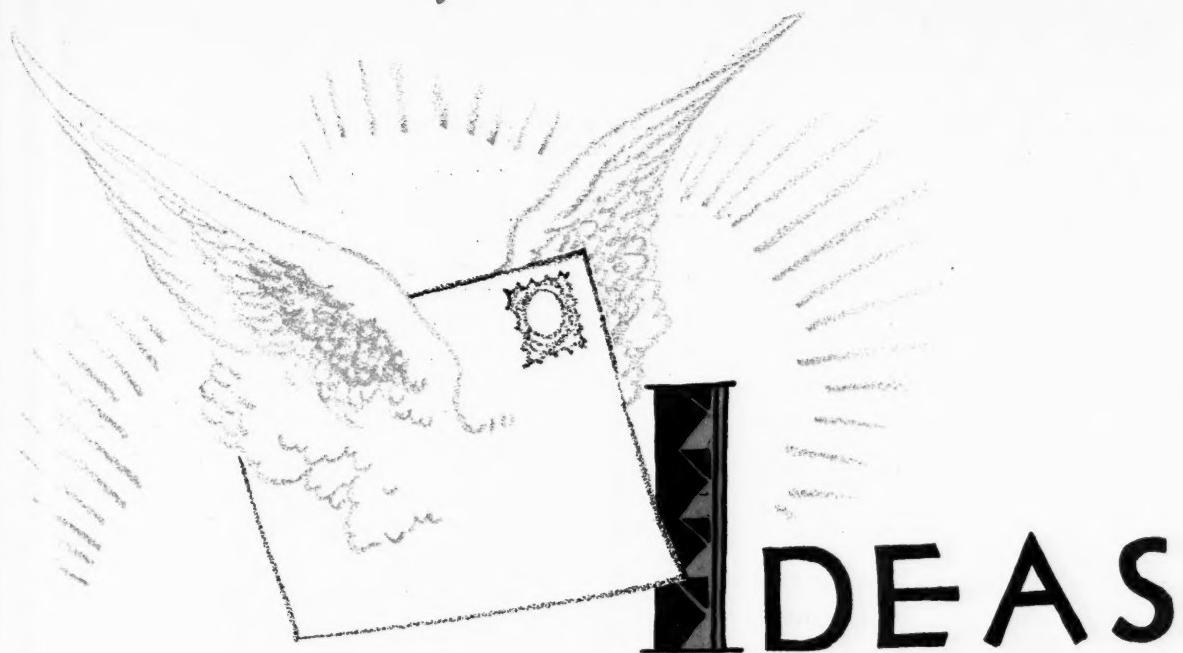


The First *BIG STEP*

Toward a Reduction in Your Composition Costs...

Reduce the working force in your Composing Room to the smallest number of employees necessary to produce your steady, every-day, composition requirements, and send the balance of your work to a reliable Trade Composition Plant—there is one near you prepared to serve you to your advantage

INTERNATIONAL TRADE COMPOSITION ASSOCIATION, 173 West Madison Street, CHICAGO



COLLINS TRANSLUCENT COVERS SUGGEST IDEAS GALORE! • • •

EVER so rapidly grows the consciousness among printers and advertisers that Collins "Translucents" are as ideally suited to the cover position on booklets, catalogs and brochures as they are to display cards, menus and individual announcements. That is why the word "Translucent" is now qualified with "Cover."

There's LAIDTONE TRANSLUCENT COVER, for instance, in White, Ivory, Light Blue, Light Green, Robin's Egg Blue, Orange and Yellow. Beneath a surface perfectly coated for the finest half-tone or full-color work, one finds the laid effect of Laidtone Book.

Then there's the innovative and extraordinary FABRATONE TRANSLUCENT COVER in White, Ivory, Blue and Green. It's the patterned three-ply "coated" that gives the modern muse something new to think about and use.

Nor must we neglect the good old ULTRAFINE TRANSLUCENT COVER in White, Primrose, Flesh and India. It's been the faithful Collins standard for many, many years. And very soon a surprise will be announced in the form of MODERNE TRANSLUCENT COVER, something radically and absolutely new.

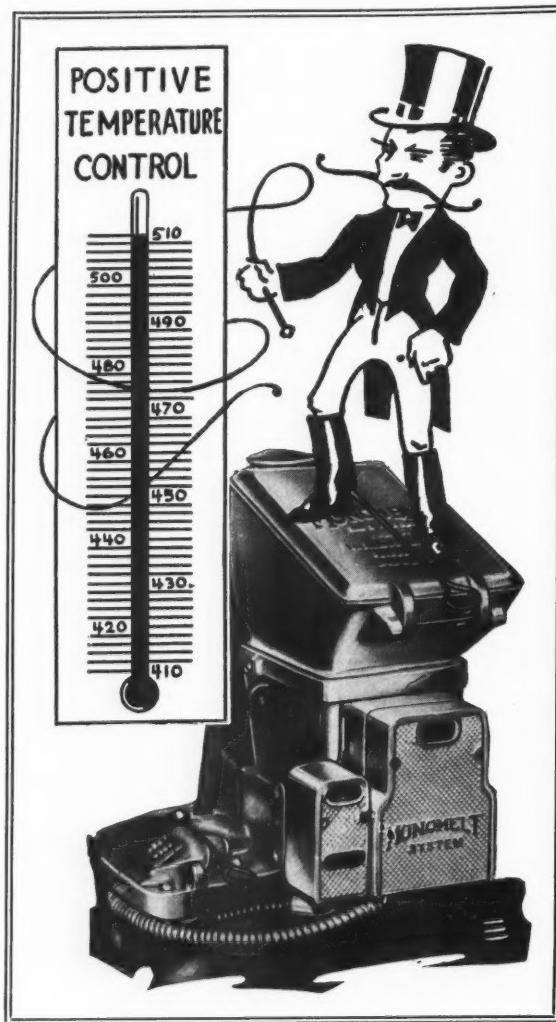
But small justice can be done these "coateds" with brief paragraphs of words. That is why each of them has been assembled into an interesting portfolio exhibit which contains workable ideas. That is why these portfolios are offered to you for the few moments it will take to ask for them. That is why, perhaps, we have written this announcement.

Sold by America's Leading Paper Merchants

A. M. COLLINS MFG. COMPANY
1518 WALNUT STREET, PHILADELPHIA

Metal Handling Talks

No 5 of a Series



By delivering at all times a sound, solid slug, the Monomelt cuts dry mat troubles, saves make-ready time, decreases proof-readers' errors, gives a clean, high quality reading page.

Ideal Printing Type

depends on a constant metal level in machine pots at a certain fixed temperature. Let the temperature fluctuate, too high or too low, and your type metal goes out of balance—squirts, hollow slugs, low lines, fouled plungers, fouled throats and jammed ejector blades are some of the results.

The Monomelt System melts your killed-out slugs and trimmings under positive temperature control at 510 degrees Fahrenheit. It then automatically feeds clean, hot metal, with each cast, to the machine pot, which is also held at the constant ideal casting temperature and at proper level at all times. Results—perfect, solid slugs, with sharp, clear faces, elimination of metal furnace, great savings and increased production.

Hundreds of newspapers, large and small, type compositors, printers and publishers in U. S., Canada and foreign countries have eliminated the metal furnace, speeded up production and stopped composing room leaks by installing the Monomelt System, which pays for itself in less than one year.

**Electric or Gas Monomelt Units for Linotype,
Intertype, Linograph, Ludlow, Elrod
and Monotype.**

"Why melt metal twice to use it once?"

MONOMELT
SYSTEM

THE MONOMELT CO. - - -

1621 Polk Street, Minneapolis, Minn.

Sole agent for the British Isles: H. W. CASLON & CO., Limited, 82 Chiswell Street, London, England
For Holland and Belgium: JOSEPH KELLER, 63 Heerengracht, Amsterdam, Holland

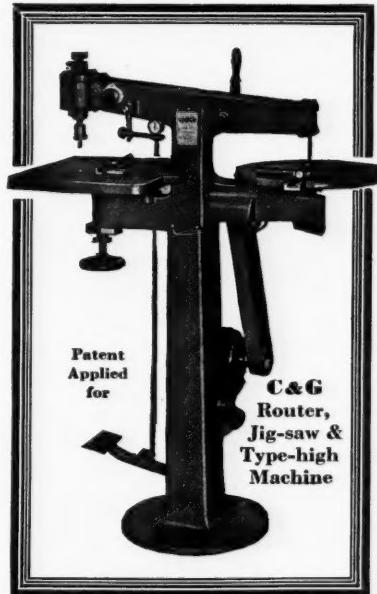


C&G
Trimmer
Model
No. 2

C & G

► **TRIMMITER** saws, trims, miters, undercuts, routs high slugs, finishes imperfect display slugs, sharpens its own saw blades.

► **ROUTER, JIG-SAW AND TYPE-HIGH MACHINE** makes cuts type-high, saws unusual shapes, mortises inside and out, routs cuts exactly even all over—does a number of things well.



Patent
Applied
for

C&G
Router,
Jig-saw &
Type-high
Machine

Typesetting machines made speed of production. As speed grows it needs a stabilizer to keep it under control. The automobile needed better carburetion and better brakes. Type machines have needed other machines to perfect their product and make it usable. C & G Tools are the final complement of the typesetting machine—they are doing much other work for better and more profitable printing—and doing it easier. The *Trimmer* and the *Router* complete the cutting equipment of modern composing rooms. You need them *both*.

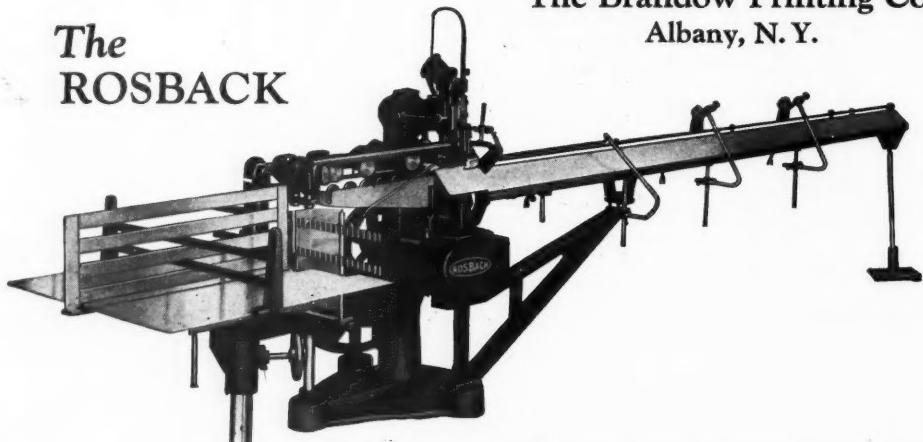
► The inventive genius of Mr. Edward Cheshire has produced more helpful tools in the forward movement of the printing business than any man of today. Each one has revolutionized the old ways of doing things—each has made for greater economy and greater efficiency.

Sold by leading Typefounders and Dealers every-
where . . . or write direct to the Manufacturer

Cheshire & Greenfield Mfg. Co.
182-184 E. Clybourn Street Milwaukee, Wisconsin

"this machine is going to enable us to get additional business"

**The
ROSBACK**



**The Brandow Printing Co.
Albany, N. Y.**

Has a Capacity of From 48,000 to 72,000 Pamphlets per Day of Eight Hours

It has a capacity of 48,000 on 2-staple work, 39,840 on 3-staple work and 72,000 on 4-6-8 staple work.

Has automatic trip for starting and stopping stitcher head. When no pamphlets are sent through the machine no staples are made.

Jogs the signature perfectly before stitching. Automatically staggers the staples.

Automatically delivers the pamphlets.

Can be operated from 162 to 290 staples per minute—with five quick change speeds.

One adjustment for change of thickness.

Special features of this machine are its simplicity of construction, easy adjustment and great capacity. It is strictly a commercial machine that can be set for any job in less than five minutes and can be profitably used on the smallest jobs. With this machine no job is too large. It has from 2 to 4 times the capacity of a hand-fed stitcher. A Multiple Station on Machine—Inserts while feeding. Built for 2, 3 or 4 and 6 station work.

Albany, New York, May 21, 1929.

F. P. Rosback Manufacturing Co.,
Benton Harbor, Michigan.

Gentlemen:

We are very glad to have had with us today Mr. Wassen, who has inspected our machine and finds it to be in perfect condition. He approved the manner in which we installed the electric equipment or push button.

Here are some interesting comparative figures: We printed a 40-page, 8 x 10½, 3 stitches Time Table, semi-annual. In addition, in September, 1928, handled, in the old method of stitching, a total stitcher time for 7,000 copies of 6-8/10 hours and there was 30-8/10 hours of girls' hand time. In addition on April 26, 1929, for 7,500 copies, total stitcher time was 4-9/10 hours and girls' time, which included the extra helpers on this machine, was 23-1/10 hours. In other words, figured on the basis of our plant cost, the 7,000 lot cost us \$6.40 a thousand and the 7,500 lot cost us \$4.88 per thousand.

We feel that this machine is going to enable us to get additional business by the reduction by cost per thousand units.

Very truly yours,

THE BRANDOW PRINTING COMPANY
(Signed) EDWARD C. BRANDOW

By Edward C. Brandow
Per C. B.

ROSBACK Creations are backed up with a reputation of 49 years' continuous experience in successful machinery building.

F. P. ROSBACK COMPANY

Benton Harbor, Michigan

Dealers in All the Principal Cities of the World

THE LARGEST PERFORATOR FACTORY IN THE WORLD

PERFECTION ARTESIAN BOND



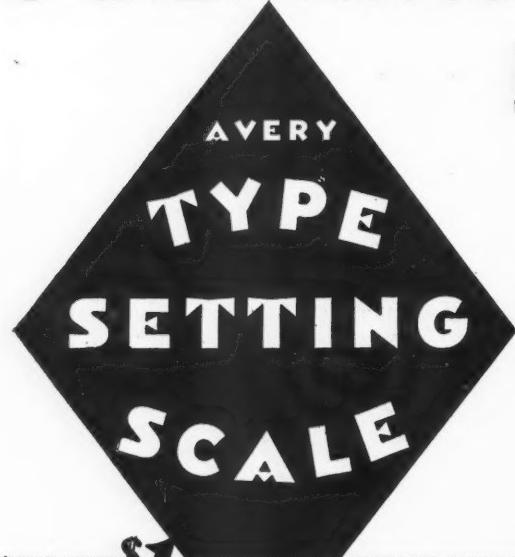
HOW clear and pure the crystal white spray of a majestic fountain seems. Yet, this purity is one of appearance only. The waters that are used in the making of Artesian Bond, on the other hand, have a natural purity that extends beyond appearance. Filtered through miles of pearly sand . . . fresh and pure from nature's own bubbling fountains . . . they are the very essence of liquid perfection. Small wonder Artesian Bond has that clear, brilliant color . . . that strong, substantial feel. It comes in loft-dried, hand sorted sheets . . . ready to use without hanging or racking. Ask for samples.

BALTIMORE, MD.
The Baxter Paper Co., Inc.
BOSTON, MASS.
Stimpson & Company, Inc.
W. C. Dodge Paper Co.
CHICAGO, ILL.
Midland Paper Company
CINCINNATI, O.
The Johnston Paper Co.
DES MOINES, IA.
Western Newspaper Union
DULUTH, MINN.
Duluth Paper & Specialties Co.
FARGO, N. DAK.
Western Newspaper Union
FORT WAYNE, IND.
Western Newspaper Union
FORT WORTH, TEXAS
Tayloe Paper Co.
HOUSTON, TEX.
L. S. Besseworth Company
LINCOLN, NEBR.
Western Newspaper Union
LITTLE ROCK, ARK.
Western Newspaper Union
LOS ANGELES, CALIF.
Fred H. French Paper Co.
MADISON, WIS.
Madison Paper Company
MENASHA, WIS.
Yankee Paper & Specialty Co.
MILWAUKEE, WIS.
Allman-Christiansen Paper Co.
MINNEAPOLIS, MINN.
Wilcox-Mosher Leffholm Company
MONTGOMERY, ALABAMA
Mercantile Paper Co.
NASHVILLE, TENN.
Clements Paper Co.
NEW YORK, N. Y.
A. M. Capen's Sons, Inc. (Export)
Forest Paper Co., Inc.
Paul E. Vernon & Co.
OAKLAND, CALIF.
General Paper Co., Tribune Tower
OMAHA, NEBR.
Western Paper Co.
PHILADELPHIA, PA.
E. Latimer Jr.
RICHMOND, VA.
Cauthorne Paper Company
SALT LAKE CITY, UTAH
Western Newspaper Union
SAN FRANCISCO, CALIF.
General Paper Company
SIOUX CITY, IA.
Western Newspaper Union
SPOKANE, WASH.
John W. Graham & Co.
ST. PAUL, MINN.
F. G. Leslie Paper Co.
TACOMA, WASH.
Standard Paper Company
YORK, PA.
Andrews Paper House
Division S. Walter, Inc.



WHITING-PLOVER PAPER COMPANY, Stevens Point, Wis.

5 Minutes Earns \$5.00



Send **1** For Your Copy ▶▶ Guaranteed to Pay the First Day!

"THE Printer cannot remove the low-price emotion of the customer with the facilities he now uses.

"Therefore, anything that will standardize prices in the minds of the customers will be a virtual God-send to the printer.

"If you can induce printers first to use your scale and then second, put it into the hands of his customers, the millennium will almost have been reached.

"I believe your composition price-scale is the most advanced business help that has come into the printing industry in the past decade.

"More power to you. I would gladly donate a month's personal salary if you can induce 300 out of the 500 printing plants in Los Angeles to use your wonderful scale."

Seneca C. Beach
Secretary-Manager, Printing
Trades Division, Los Angeles

Arthur Avery and his Type

317 SOUTH HILL STREET LOS ANGELES, CALIF.

This scale is based on \$4.00 per hour. Special scales on the basis of \$3.50, \$4.50 and \$5.00 per hour are also available. © 1929

3 Copies \$2.50

*The Avery Typesetting Scale
is an attractive two color folder,
bound in a substantial cover. It is
an interesting study in costs—worth
its weight in gold just to know the
facts that lead to profit. Your cus-
tomers will appreciate this knowledge.*

It Must Earn \$1.00 for You on the First Job or Your Money Back

Hamilton Steel Newspaper Cabinet No. 12032



Write for more detailed information
about this remarkable labor-saver.

The latest development in a cabinet for the newspaper composing room. Fast, efficient, and compact. After months of study and experimenting, this article has now reached a perfection of development where its installation is an economical necessity for the proper and speedy handling of newspaper display advertising.

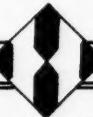
The illustration shows the working side of the cabinet. There is ample space on the flat working surface for two compositors each handling a full-page advertisement. They have within easy reach leads and slugs from 4 to 30 picas, 29 compartments for machine border, two compartments each for 3, 4, 5 and 6-column materials, and bins for storing long and short empty galleys.

On the reverse or case side of the cabinet are compartments for leads and slugs from 31 to 103½ picas; also cases for cut-off rules from 1 to 8-columns long, spacing materials, two letterboards and 12 extra deep type cases. At the end of the cabinet, below the dead slug bin, are 14 compartments for full-length materials.

Truly a rapid-fire piece of equipment. Its use eliminates countless steps, because everything the workman needs is at his finger tips.

HAMILTON MANUFACTURING COMPANY
TWO RIVERS, WISCONSIN

Eastern Office: Rahway, N. J. ~ Pacific Coast Branch: 4440 E. 49th Street, Los Angeles



Please Mention THE INLAND PRINTER When Writing to Advertisers.

"It isn't so much the heat as it is the humidity"

The above comment is heard so often that it has become a joke. But it's no joke in a printing plant that is not equipped for humidity control.

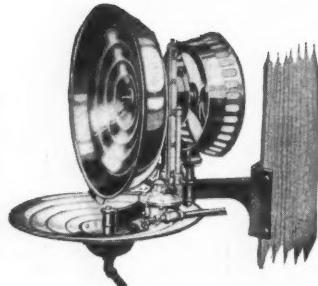
Humidity may vary as much as 70 per cent or more during a single day. Is it any wonder that paper sometimes shrinks and stretches to such an extent that perfect register is impossible?

Bahnson Humidifiers maintain uniform relative humidity throughout the year. They eliminate troubles due to static electricity, by removing the cause. They improve the efficiency of presses, folding machines, and bindery equipment. They reduce spoilage, prevent delays, and substantially increase production.

Investigate the Bahnson System—first, by reading our booklet, "Printing With Conditions Just Right," which will be sent on request; second, by making a few inquiries among Bahnson users. *Do it now!*

The BAHNSON Company, 93 Worth St., New York
General Offices and Factory

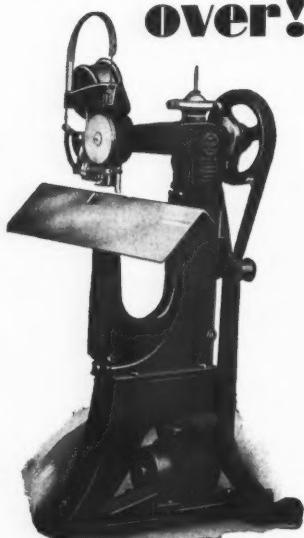
WINSTON-SALEM, N. C.



BAHNSON HUMIDIFIERS

provide the easiest, safest, most economical method of controlling humidity in printing plants. Let us send you *proof*—facts, figures, and a list of users

Known
the world
over!



The No. 3 Boston Wire Stitcher

The No. 3 Boston Wire Stitcher

The versatile No. 3 Boston Wire Stitcher has enjoyed notable popularity everywhere. Many thousands have been sold at home and abroad during the past twenty-five years. The No. 3 is a simple, efficient, dependable wire stitcher handling miscellaneous work from two sheets up to one-half inch thickness capacity

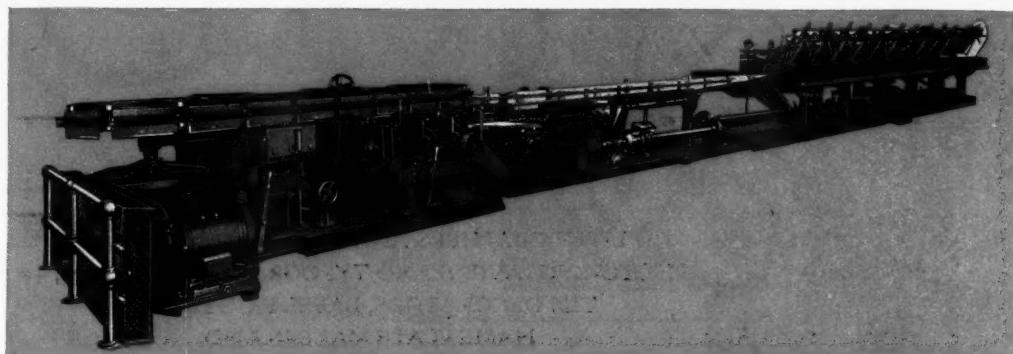
Turning the handwheel to gage thickness of work automatically adjusts all parts; flat and saddle table in one piece instantly positioned for either class of stitching. Wire used No. 30 round to 21x25 flat. High speed, exquisite stitching; over-head belt or electric motor drive. Special heads for $\frac{1}{4}$ inch width of staple to secure the inner pages of coated paper saddle work or parts to convert the standard $1\frac{1}{2}$ inch width of staple into $\frac{1}{4}$ inch without change of head furnished to order.

GENERAL SELLING AGENT

American Type Founders Company

Sold also by BARNHART BROTHERS & SPINDLER, all selling houses;
in Mexico and South America by NATIONAL PAPER AND TYPE COMPANY; in Canada by
SEARS COMPANY CANADA LIMITED, Toronto-Montreal-Winnipeg

SET IN MEMBERS OF THE LOUVAINA FAMILY WITH MODERNIQUE MODERNISTIC BORDER HARLEQUINS



A GREAT COMBINATION!

The New Sheridan GATHERER

Accurate micrometering.
Specially adapted for handling single sheets.

The New Sheridan Rotary Counter-Balanced STITCHER

With its unique method of double stitching.

The New Sheridan High-Speed COVERER and BINDER

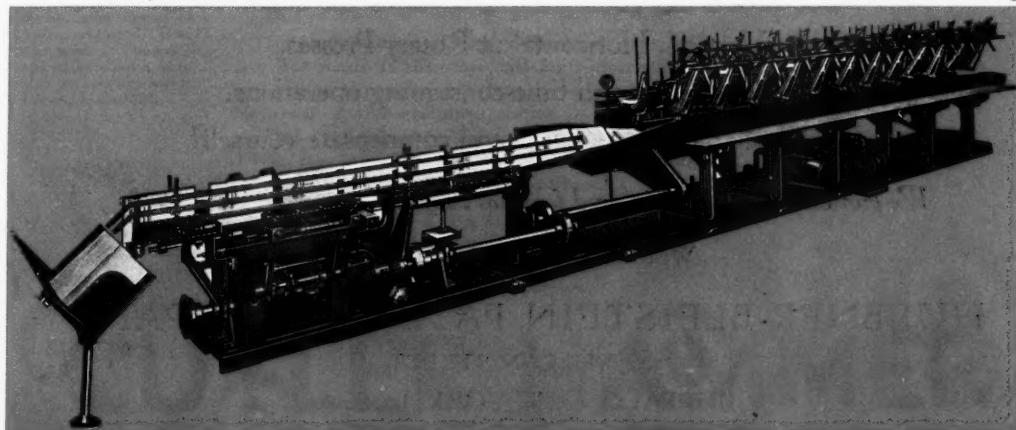
New suction cover feeder.
New cover breaker.

Combined In One Unit Roller Bearings Throughout Latest Type Oiling System

The Gatherer, running two-up, the Conveyor, traveling at twice the speed of the grippers, the Double Stitcher, stitching every other book—the product is delivered to and covered by the Covering Machine at a speed of **over 125 books per minute.**

Accurate gathering and jogging, high-grade stitching and a uniformly good covering job, guarantee a high-class product with a clean, flat back and perfectly registered cover.

T. W. & C. B. SHERIDAN COMPANY
129 Lafayette Street, New York 550 So. Clark Street, Chicago

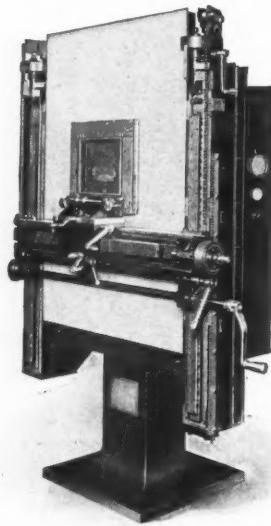


S

A

NNOUNCEMENT

?



To

LITHOGRAPHERS AND OFFSET PRINTERS,
PHOTO-ENGRAVERS AND TYPOGRAPHIC PRINTERS,
TIN DECORATORS, LABEL PRINTERS,
NAME PLATE MAKERS AND
ELECTROTYPERS

Introducing
**HUEBNER ECONOGROUP
PHOTO COMPOSER**

A Scientific Precision Shop Tool for small or large plants

The only Photo Composer protected by
patents sustained in U. S. Courts



*The Lowest Priced Photo Composer and
Plate Maker on the Market*

*F*OR making economically grouped or repeated offset plates, copper plates, zinc etchings, also negatives on glass or film.

For making group subject original plates from which maximum size electrotypes are made for large type presses.

For producing complete press plates for small Typographic, Vertical, Horizontal or Rotary Presses.

Eliminates waste and time-consuming operations.

Cut your production costs and compensate yourself!

We provide practical processes and formulas adapted for your particular work.

Write for complete information to

HUEBNER-BLEISTEIN PATENTS COMPANY

344 VULCAN STREET
BUFFALO, NEW YORK, U. S. A.



Not *how deep* but *how near* the bull's eye

Power
without
Control
is worse
than
wasted

13

Thirteen Times the Manpower of Industry Hidden Away in Electric Motors

Electric motors in America's industries today provide working capacity equal to 250 million workmen. That is more than 13 times the actual number of men employed. How effectively this army of "unseen" workers is used to bring down costs is determined by the care with which Motor Control is selected.

A POWERFUL bow, perfect in balanced strength . . . arrows perfectly formed and feathered. Yet the shot will sink in the outer circle . . . if the aim is not perfect, too.

Likewise, with electric power—aim determines how close to the "bull's eye" electric motors will carry your plant . . . the bull's eye of maximum labor, time, and production savings.

Modern Motor Control aims power . . . oversees motors . . . leads them, when required, through automatic production processes . . . supplies new convenience in machine manipulation . . . protects men and motors from disorganizing accidents.

Thus your choice of Motor Control is important. It fixes the limits of these advantages . . . determines how completely you use electric power. That is why so many vigilant industrial leaders personally weigh the facts with care . . . specify the Control wanted on all the motor-driven equipment they buy.

The performance of Cutler-Hammer Motor Control has made it the standard for judging all such equipment through more than three decades. Cutler-Hammer is the exclusive choice of many leading plants . . . standard equipment on successful motor-driven machines . . . and the Control recommended by far-sighted electric motor builders.

CUTLER - HAMMER, Inc.
Pioneer Manufacturers of Electric Control Apparatus
1249 St. Paul Ave.
MILWAUKEE, WISCONSIN

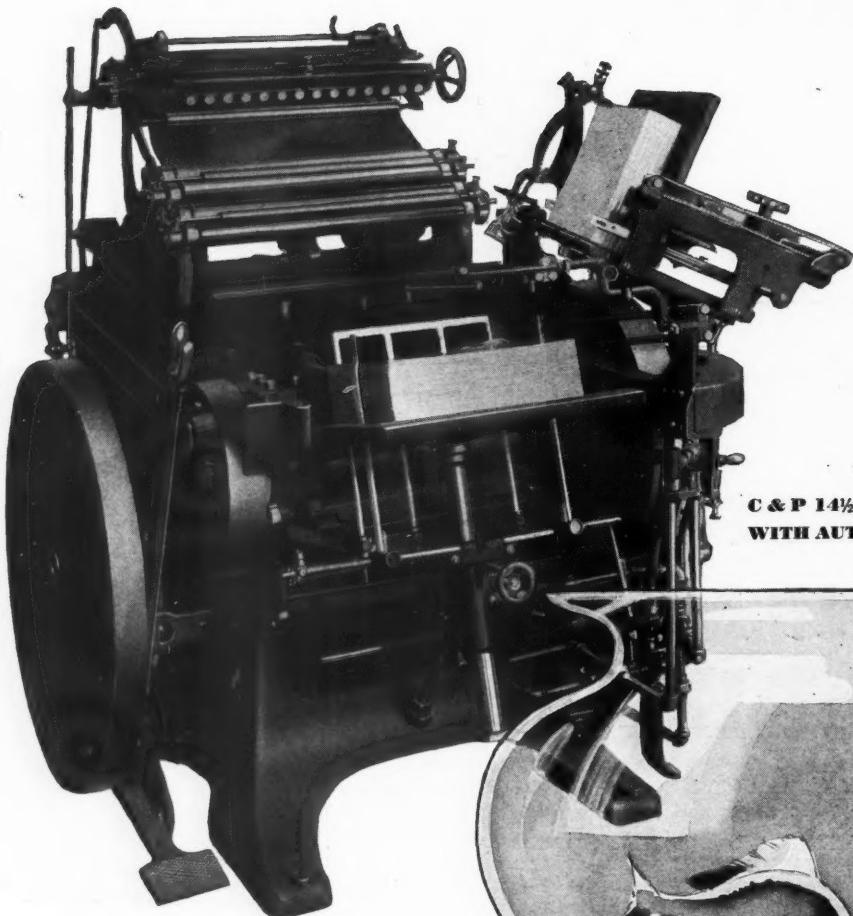


CUTLER HAMMER

The Control Equipment Good Electric Motors Deserve

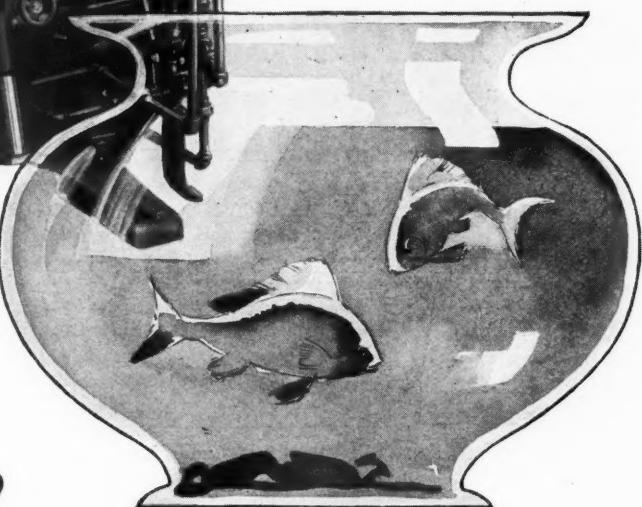
(8244)

Please Mention THE INLAND PRINTER When Writing to Advertisers.



C & P 14 1/2 x 22 CRAFTSMAN
WITH AUTOMATIC FEEDER

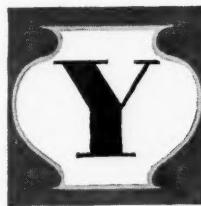
Complete Visibility



One of the big advantages of the C & P Automatic Craftsman is its *complete visibility*. The operator can

see the work at every step as it goes through the press, from the lifting of the sheet off the pile, to the platen and back upon the delivery table. Any hitch or slip is instantly apparent and can be immediately corrected. This complete visibility promotes rapid, efficient and economical operation.

The Profit-Paying Press of Many Purposes



OU can't afford to keep an employee unless he returns you a satisfactory profit. Nor will you use him on work for which he is not adapted.

Neither can you afford to keep worn out, obsolete equipment. The press that cannot do good work and requires constant attention, laborious adjustment and frequent repairs is wasteful of profits.

Another source of waste profit lies in the use of expensive long run equipment for small jobs. Tying up a cylinder press on work that properly belongs to a platen press means sacrificing your profits or charging your customer higher prices. Either way you are at the mercy of your competitor.

Price naturally is a big factor in meeting competition. But the price that gets the business is not necessarily a cut price. It's a matter of figuring prices on the equipment that will handle the job most economically and efficiently.

For those jobs that make the most money for any printer, the Automatic Craftsman Press is ideally adapted. It will turn out at low cost vast quantities of run-of-the-hook work up to 14½ x 22 inches. It will give you surprising quality on delicate exacting work on which it will not pay you to tie up expensive long run equipment.

It gives unusual performance on fine half-tone and color work with perfect register and clean impressions at a speed up to 2300 per hour.

Versatility is an outstanding feature. It handles all kinds of stock from 13-lb. bond to 10-ply cardboard. From Christmas cards to ice cream pails, it meets every requirement of difficult, out-of-the-ordinary printing.

Because of its low operating cost and all-around economy the Craftsman Automatic is a big money-maker. One pressman can operate three or four units at a time. Combine this with its small purchase price, low cost of upkeep and dependable long life—then you get

Chandler & Price
PRESSES & PAPER CUTTERS

the real picture of its profit-producing possibilities.

*It will pay you to investigate the Craftsman Automatic.
Let us send you complete information.*

THE CHANDLER & PRICE COMPANY
CLEVELAND, OHIO, U. S. A.

14.28 Per Cent More Output on Cylinder Presses

Automatic device kills static 100%; saves 0.5 hour per press per day—eliminates slip-sheeting on 89% of heavy forms—press output increased 14.28%.

Accept 30-Day Free Trial Offer

The owner of a Babcock 35 x 48 averaged 670 impressions per hour. He attached an Automatic Craig and got 791 impressions. His press time was charged at \$3.00, so he made \$3.60 more per day by automatic offset elimination.

In addition, he also killed static 100%. So his allowance of 0.5 hour per day for static trouble was not necessary. That added another \$1.50 a day to the press profit.

His pressman operates the Automatic Craig from the press control button. When the press starts, the electro-magnetic device (patented) starts the heater. When the press stops, the heater automatically stops. There is no other device like this one.

With it 920 cylinder press plants have done away with slip-sheeting on 89% of their heavy forms. So the device often takes one to three girls off the payroll.

Accept 30 Days' Free Trial

An apprentice pressman can attach the Craig in 15 minutes. You can put it on any Miehle, Kelly, Babcock, or other and use it 30 days without cost. See for yourself. There is no down payment, no deposit, no obligation. If you don't make money, send it back.

Write us make and size of the press, kind of current, frequency and voltage. We will send full particulars, prices, and free 30 days' trial offer with 6 months' budget payment plan.

Craig Sales Corporation

636 GREENWICH ST.

NEW YORK CITY

CRAIG SALES CORP., Dept. I. P. 7
636 Greenwich St., New York, N. Y.

Please forward details of your 30-Day FREE Trial Plan for our consideration.

NAME.....

FIRM.....

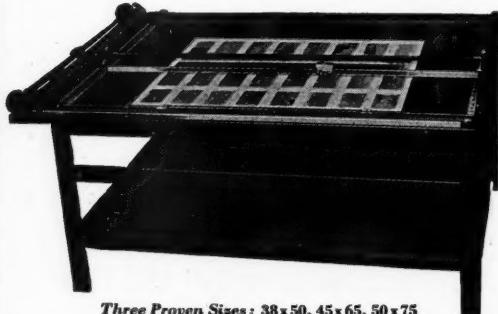
ADDRESS.....

Better Line-up

will give you the advantage

The Craftsman

Geared Line-up Table



Three Proven Sizes : 38 x 50, 45 x 65, 50 x 75

... at the New Low Prices brings you perfect Line-up

All features but the lighting are the same.
This is omitted; that's why prices are lower.

You get the same superb accuracy, from the same geared straight-edges that lock in position in the same manner, 2½ inches, ½ inch, and flat on the sheet. No torn sheets — no holding up of straight-edges by hand while moving them across the table. The same Automatic Ink Liners produce the same hair-fine sharp ink lines. The same quick-action sheet grippers and guides insure the same rapid and accurate positioning. The New Craftsman Line-up Table is built in the same three sizes, proven right by experience, 38" x 50", 45" x 65", 50" x 75". Only the price is smaller. Otherwise you get the same unfailingly accurate precision device.

If you are still depending on old-fashioned, makeshift or indifferently accurate line-up paraphernalia, this is your opportunity to get the best at a figure never before obtainable. Write us and tell us just what kind of shop you run and we will tell you which of the three Craftsmen will serve you best, and the cost. Better write today.

Craftsman

Line-up Table Corporation

*Makers of the World's
Leading Line-up Device for Printers*

49 River Street Waltham, Mass.

Sole Distributors for Canada: Toronto Type Foundry Co., Ltd.



ITER · QVINQ · TRIB · MILIA

VICTOR
TOSALZ



THAT LITTLE DIANA WENT HUNTING THIS LITTLE DIANE STAYS HOME

DIANA, the Grecian goddess of the chase, spent her days in a highly strenuous manner. Equally strenuous but oh, so differently Mrs. America 1929 spends her time! Hundreds of interesting, busy things to do and only 24 hours to do them in!

No wonder she saves her energy here and there—for instance in her buying. No more does the household-husband-child manager dash off to a store and buy a new frock, an electric refrigerator or a sport touring car in hit-or-miss fashion. Indeed no! The preliminaries, the pros and cons, the elementaries, are all done at Home, in the friendly depths of the arm-chair, with *Hubby* and the *dealer's own literature at hand!*

Booklets and folders—silent yet impressive salesmen of wise managers or dealers. Today's direct mail is beautiful, forceful, powerful. Each new piece is a keen competitor for the next. Hence an ordinarily attractive mailing isn't enough if you want to make an impression which leads directly to sales.

Don't make the mistake of offering your product on a paper not suitable to the appeal which you are making. If you want to bolster your facts by putting your prospects in a pro attitude toward your merchandise, use one of the Kamargo quartette for your printed message.

Here are colors as gay as a New Year's Eve party or as sedate as the report of the Foreign Mission Board . . . each adapted to a number of products.

Whatever your product may be—for women—for men—for perfume or machines—there is in the Kamargo quartette the exactly right paper for your direct mail. There's

Ravenna—the newest, some think most beautiful—reminiscent of the old Italian laid papers.

Gay Head—a mottled paper of great charm.

Morocco—of leather-like texture and strength.

Indian Head—brilliant, practical, and economical.



Four booklets tell the four stories. Send for any or all. Each prepared in the handy 6x9 size

KAMARGO MILLS
Founded 1868
KNOWLTON BROTHERS
Watertown, New York

RAVENNA • GAY HEAD • MOROCCO • INDIAN HEAD



New plant of the Nu-Art
Engraving Company, Chicago,
designed and built by Austin

Consider a New, Modern Plant of Your Own

HIGH rent and an inefficient plant layout are handicaps that any printer or engraver finds it hard to work against. Those who take the progressive forward step into a new plant of their own gain many advantages, such as:

1. Efficient layout of departments and machinery, planned for their exact requirements and for speed and economy.
2. Good daylighting and ventilation, resulting in better workmanship with less strain.
3. Fewer absences and less turnover of employees.
4. Favorable location, away from congested high-rent districts.

Austin engineers have designed and built many such plants for printers and allied trades. You will be interested in the facts available on types of plants, their comparative advantages and costs, layout, useful floor space, lighting, ventilating.

Phone the nearest Austin office, write or send the memo below

THE AUSTIN COMPANY

Engineers and Builders • Cleveland



New York Chicago Philadelphia Detroit Cincinnati Pittsburgh St. Louis Seattle
Portland Phoenix The Austin Company of California: Los Angeles, Oakland and San Francisco
The Austin Company of Texas: Dallas The Austin Company of Canada, Limited



Memo to The Austin Company, Cleveland— We are interested in a..... project containing.....sq. ft. Send me a personal copy of

"The Austin Book of Buildings." Individual.....Firm.....City.....IP 7-89

Please Mention THE INLAND PRINTER When Writing to Advertisers.

If you can put it on
a platen press—
you can make a
bigger profit



THEN why not bring your platen presses to full efficiency by equipping them with Automatic Feeders and enabling them to print everything, size permitting, that comes into the shop? ¶ The versatility of the KLUGE FEEDER is its major virtue. It will handle anything from onion-skin to 8-ply board, including envelopes of all sizes and shapes, and do it on an upkeep expense of less than a dollar a month. Its original cost is considerably less than the labor saved and the extra profit produced during its first year on the job. ¶ Constructed so well mechanically that ten years of service marks little deterioration, yet with a simplicity which guarantees ease of operation, the KLUGE represents a source of production and profits that no printer can afford to be without.

Inquire of the Printer Who Uses One

BRANDTJEN & KLUGE, Inc.

*Manufacturers of the KLUGE and B & K
Automatic Platen Press Feeders*

SAINT PAUL, MINNESOTA, U. S. A.

Branches with Operating Exhibits:

Atlanta, 86 Forsyth St., S. W. Detroit, 1051 First St. Philadelphia, 235 N. 12th St.
Chicago, 733 S. Dearborn St. St. Louis, 421 N. 3rd St. Los Angeles, 324 E. 3rd St.
Dallas, 217 Browder St. New York, 77 White St. San Francisco, 881 Mission St.

Canada: Toronto Type Foundry Co., Ltd.

KLUGE
AUTOMATIC JOB PRESS
FEEDER

B & K
FORMERLY THE MILLER
FEEDER

MONOTYPE • MONOTYPE • MONOTYPE • MONOTYPE • MONOTYPE • MONOTYPE • MONOTYPE

MONOTYPE • MONOTYPE • MONOTYPE • MONOTYPE • MONOTYPE • MONOTYPE • MONOTYPE

Monotype Magazinet

Visit the G. P. O.

The Government Printing Office will be one of the points of interest to printers during vacation trips to Washington this Summer, and an added attraction to those attending the U. T. A. Convention in September.

Under the direction of Hon. George H. Carter, Public Printer, and a staff of competent assistants, the Government Printing Office has attained a high standard of efficiency and has become one of the best equipped plants in the entire printing industry—as well as the largest in the world.

Of particular value to the industry at large is the notable work being done for the graphic arts by the technical research laboratory, established six years ago to test and develop standards for materials of all kinds used in printing.

In the Monotype Department in the G. P. O. are 100 Monotype keyboards and 130 Monotype type- and strip-casting machines. The Annual Report of the Public Printer shows an average of 6,849 ems per hour was maintained by Monotype keyboard operators during the year 1928.



The Possession of a Monotype is Evidence of Leadership in All Branches of Printing.

LANSTON MONOTYPE
MACHINE COMPANY
Philadelphia, Pa.

Hon. George H. Carter
Public Printer
Government Printing Office
Washington, D. C.

You Can Do It, Too!

It should be obvious to even the most casual thinker that all printers cannot be specialists, and that there will always be a profitable market for diversified printing.

The list of Monotype users contains the names of many hundreds of printers who have built successfully on the enduring foundation of good printing in producing commercial and job work, blank and ruled forms, catalogs, house organs, etc., etc.

These printers have taken advantage of Monotype versatility and the high quality of printing which may be done from Monotype-set type, and are selling the product of their plants at a profit both to themselves and to their customers.

Fighting Upward!

Henry Niles, a victim of infantile paralysis from a small town in the Tennessee mountains, won the Davison prize at the Institute for the Crippled and Disabled, New York, for his splendid courage and persistency, cheerful spirit and winning personality, success in the face of a triple handicap of double spinal curvature, paralyzed legs and delicate health, and because of his independent spirit in attempting to meet his financial obligations. At the Institute he learned to operate a Monotype keyboard. He is now employed as a keyboard operator in a printing plant in Yonkers, N. Y. Hats off to Henry Niles!



Henry Niles at the Monotype

Monotype Facts

More Monotype machines were sold during 1928 than in any previous year in the history of the Monotype Company.

During the past three years more than thirty-five new type faces were added to the typographic resources of Monotype users.

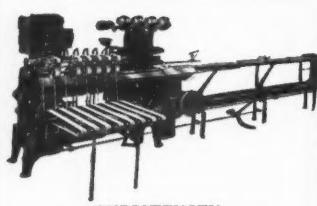
The Monotype sets the standard for good typesetting all over the world.

More than 80 per cent of all composition done on Monotype machines is straight matter.

This page is set in the Monotype Cochin series—Roman and Italic, Bold and Bold Italic—available for machine typesetting in 6, 7, 8, 9, 10 and 12 point, and from 14 to 36 point for casting type to be used for hand composition.

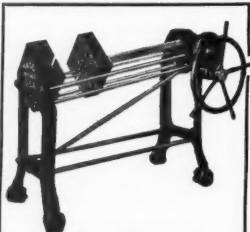
MONOTYPE • MONOTYPE • MONOTYPE • MONOTYPE • MONOTYPE • MONOTYPE • MONOTYPE

Let Hall Solve Your Bindery Problems



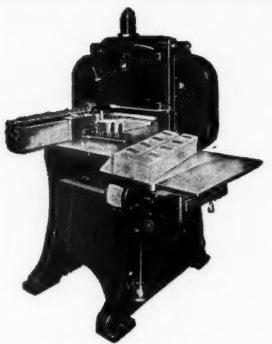
**CHRISTENSEN
WIRE STITCHER FEEDER**

For inserting and wire stitching saddle-bound booklets, catalogs and publications, one or more on, automatically, at one operation, in sizes ranging from 6 to 39 inches in length, and from 3 to 18 inches in width. High speed, simple adjustments, increased production.



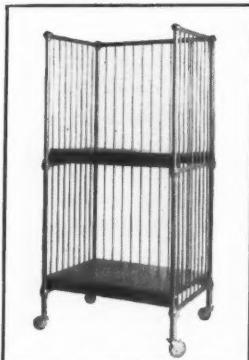
HALL BUNDLING PRESS

Constructed for great pressure. Besides being used as a bundler, it is capable for smashing gathered and inserted "spongy" sections, pamphlets before trimming, sections for hard-bound booklets, catalogs, etc. This labor-saving bundler should be in every bindery.

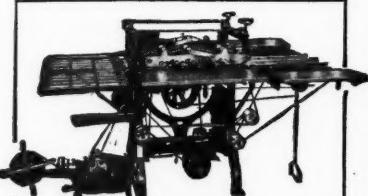


SAFETY TRIMMER

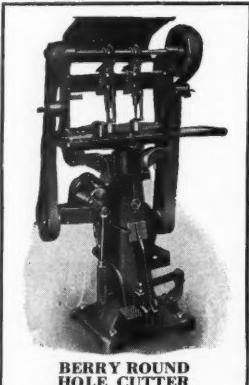
One publisher was reluctant to believe they could trim 80,000 32-page magazines per day. They are trimming as many as 144,000 copies per day with their Safety Trimmers. Send for portfolio of testimonials.



HALL BINDERY TRUCK
Sturdy construction with casters, complete with two, three or four shelves as desired, 55 $\frac{1}{2}$ high, 25" wide, 20" deep. A great time and floor space saver.

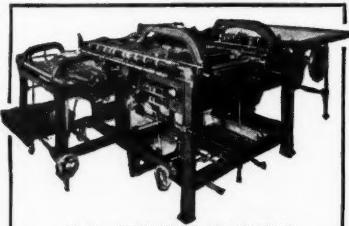


BRACKETT STRIPPING MACHINE
Edition Binders, Check Book Makers, Blank Book Makers, Library Binders and Catalog Publishers should investigate the unusual merits of this machine if you are interested in lower costs and greater profits.

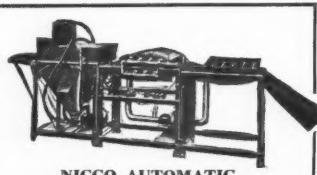


**BERRY ROUND
HOLE CUTTER**

Straight savings on round holes with this new and better round hole cutter. This drill gives more service because it extracts the shavings from the cutters. Write for circular giving full particulars.



HALL FOLDING MACHINE
For rapid and economical work requiring accurate register as well as speed. Meeting all ordinary and special requirements for performance in any bindery in every sort of condition. Made in all sizes up to 74 inches.



**NICCO AUTOMATIC
DUSTER - HEATER - COOLER**
For Raised Printing

Produces embossed and engraved effects, without the use of dies or plates, direct from printing press at press speed. Can be fed by hand or attached to all automatic fed presses. Write for detailed particulars.

A. W. HALL COMPANY

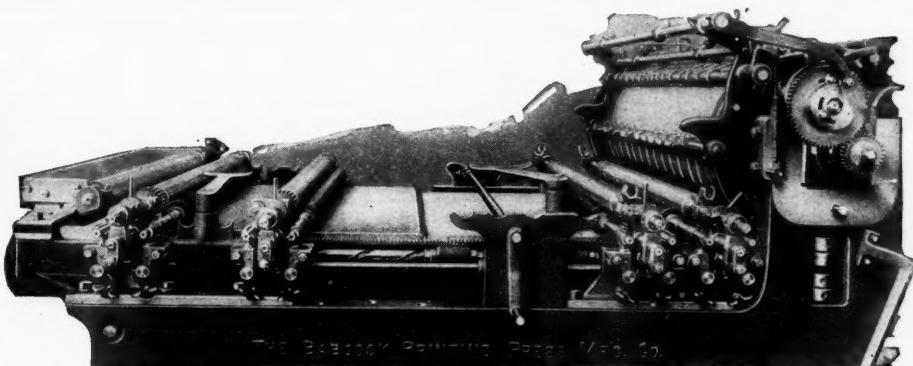
HALL SERVICE

106-8 West Harrison Street

Telephones: HARrison 2193-2194

CHICAGO, ILLINOIS

**BABCOCK
FEATURE
No. 3**



THE BABCOCK PRINTING PRESS MFG. CO.

*What USERS Say
about BABCOCK'S
Interchangeable Rollers*

"We like the method of throwing the rollers out of contact by means of a lever, the universal delivery, and the interchangeable roller feature."—Buck Printing Co., Boston, Mass.

"We have learned to depend on the Babcock Engineering Department with assurance that their Presses are always kept up to or ahead of the times."—The Seeman Printery, Durham, N. C.

"The driven distributor rollers are a distinct advantage, and the interchangeable rollers are an economy."—Barber & Doane, Elmira, N. Y.

"The universal delivery, the roller throw-off, and the interchangeable rollers, and especially the ease of setting the rollers, are all time-savers."—Glover-Wood Press, Paterson, N. J.

"Features liked: Quick throw-off of rollers, universal delivery, ink distribution, ease of make-ready, accurate register, even impression, interchangeable roller feature."—The A. C. Gilbert Co., New Haven, Conn.

"The form and distributing rollers are interchangeable, thus saving on the roller bill. Old form rollers can be used as distributors."—Barber-Hall Printing Co., High Point, N. C.

"The interchangeability of the rollers and the roller throw-off lever are convenient and economical features which to our mind are very important."—Stamford Press, Inc., Stamford, N. Y.

**All Composition Rollers
INTERCHANGEABLE
on BABCOCK Presses**

Form rollers, table rollers, top riders, ductor — *all interchangeable!* Another Babcock feature which saves a substantial amount of money. Also a great convenience for the pressman.

With interchangeable rollers, you get maximum service out of every roller you buy, without in the least impairing the quality of your presswork. When the form rollers are no longer perfect, you put them on the ink table, or elsewhere, and get considerably more service from them.

Interchangeable rollers are a feature of all Babcock three- and four-roller presses.

Read, at the left, what users say about this and others of Babcock's Fifteen Features.

**The Babcock Printing Press Mfg. Co.
460 W. 34th Street, New York Factory: New London, Conn.**

*Representatives and Selling Agents in Principal Cities
from Coast to Coast*

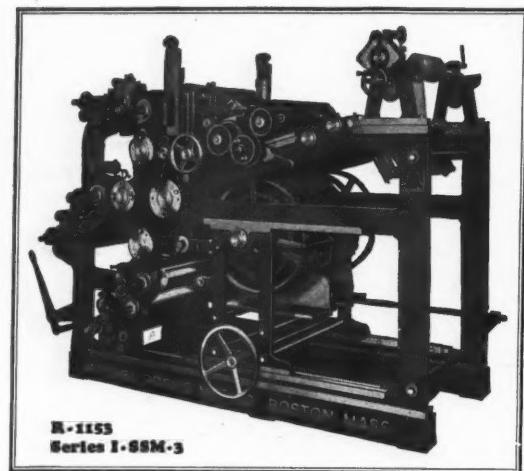
BABCOCK

**MODERN FLAT-BED PRESSES • HIGH-SPEED AUTOMATICS
TWO-COLOR SHEET-FED ROTARY**

IDEAL

Out of the many types of MEISEL presses the "All-size Rotary Press" in eight models is IDEAL for the following reasons:

1. Handles the paper from the web in sheet form.
2. Once through the machine for the maximum number of operations.
3. Simple web line.
4. A jobbing rotary press.
5. Speedy.
6. Provides for all the "Factors of Profit."



MEISEL machinery is IDEAL because in the construction has been assembled the perfections of over a generation of printing press engineering knowledge.

"MEISEL PRODUCTS ARE BUILT TO HELP THE PURCHASER"

Meisel Press Mfg. Co., 944 Dorchester Ave., Boston, Mass., U. S. A.

The NICCO Automatic FOR RAISED PRINTING



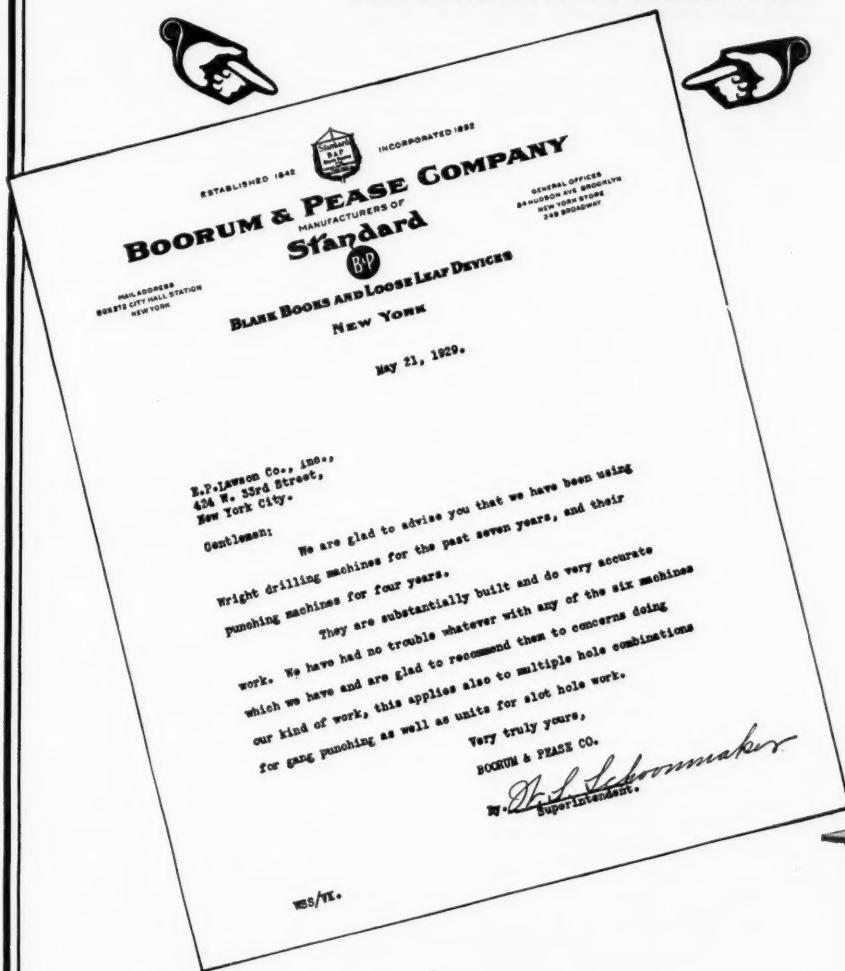
The Nicco Automatic combines Dusting, Heating, and Cooling in one operation. It makes Raised Printing a practical and economical process.

Write for full particulars

DEXTER FOLDER CO.
28 West 23 Street
NEW YORK

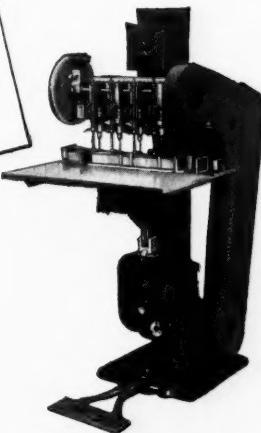
“Wright” Drilling and Punching Machines ...have “everything”!

**Durability! Ease of Operation! Efficiency! Versatility!
Tremendous Production!**



**The
Wright Multiple
Spindle Drill
Model No.**

5



**ALL “WRIGHT” MACHINES ARE BUILT TO
INCREASE OUTPUT! LOWER COSTS!
AVOID TROUBLE! SAVE TIME!**



The J.T. Wright Company

Manufacturers of Paper Drilling, Punching and Perforating Machinery
Also Designers and Builders of Special Machinery

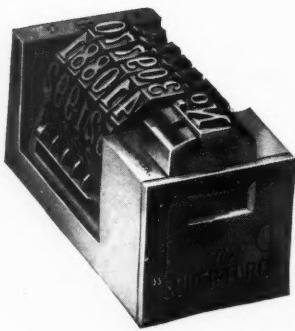
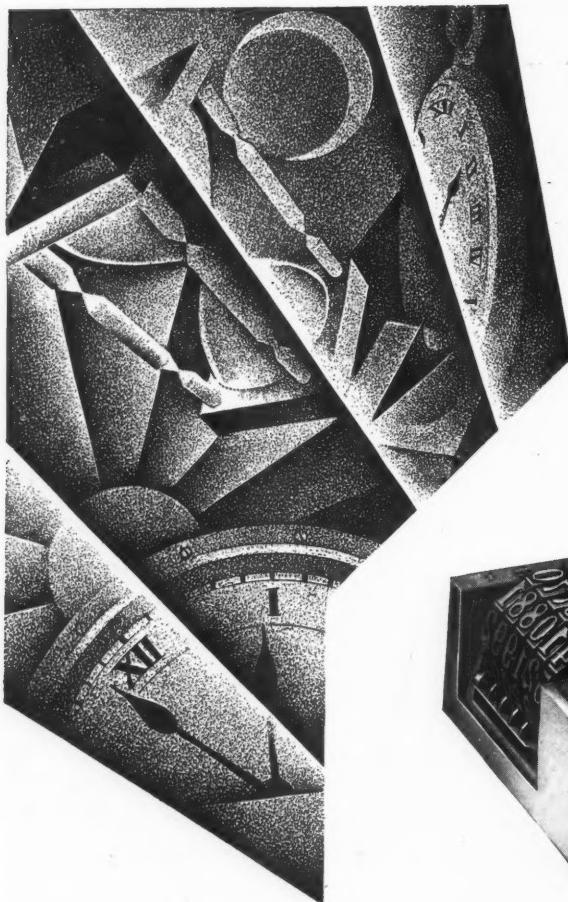
2733 - 2737 COLERAIN AVENUE

CINCINNATI, OHIO

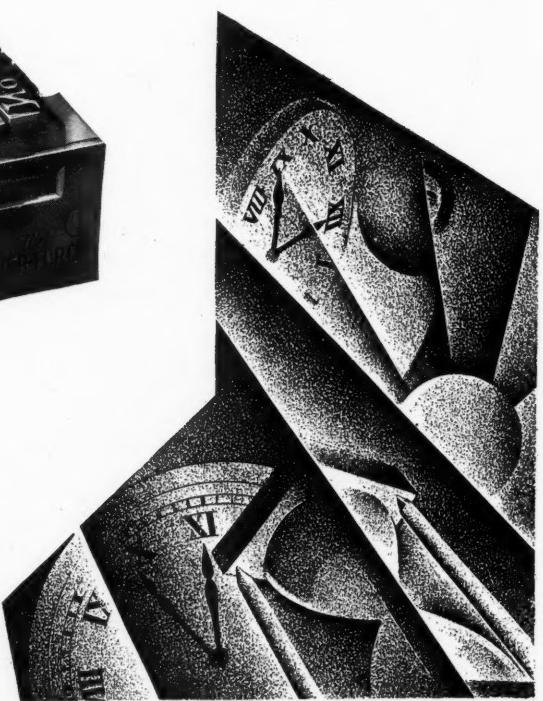
Agencies in Principal Cities

IN NEW YORK: E. P. Lawson Co., Inc., 424 W. 33d Street
IN CHICAGO: Chas. N. Stevens Co., 112 W. Harrison Street
IN DETROIT: Floyd A. Mahl, Factory Representative, Polk Bldg.

IN ATLANTA: J. H. Schroeter & Bro., 223 Central Avenue
IN DALLAS: Barnhart Bros. & Spindler, 1100 Commerce Street
PACIFIC COAST: American Type Founders Company



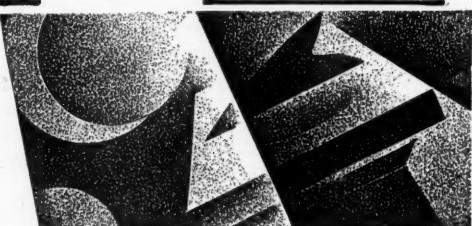
SOONER OR LATER ~



IT'S only a question of time . . . maybe tomorrow—next week—next month—you will be up against it for a reliable numbering job. Will you be able to fall back on the Super-Force? Here is a modern typograph, ready and waiting to serve you on the most exacting job. It is made in the modern way to meet modern demands for speedy and accurate work with a minimum of trouble and expense. Sooner or later you will need the Super-Force. Why not order at least one now? ¶ The numbering specialists who evolved this famous typograph are also available for designing numbering machines for special purposes. Any numbering problem can be solved by these experts—as proven by the long list of nationally known concerns equipped with special "FORCE" equipment. May we explain this service to you—without obligation?

Wm. A. Force & Co., Inc.
105 Worth Street . . . New York City
180 North Wacker Drive . . Chicago, Ill.
573 Mission Street . . San Francisco, Calif.

The
"SUPER-FORCE"
A NEW TYPOGRAPH





D. B. G. ROSE,
President-General
Manager of the
Standard Ptg. Co.,
at Louisville,
Kentucky

... "Paid for Itself"

We consider the purchase of a TrimOsaw one of the best investments we ever have made in printing plant equipment. It is a great time and labor saver; thus materially increasing production and reducing costs. Its great utility and all-round usefulness soon enabled this machine to pay for itself. Therefore, it is but natural that we are highly pleased with the TrimOsaw.

D. B. G. ROSE

President-General Manager
The Standard Printing Co.



The World's Leading Printer's Saw

Never Operated a Machine of Greater Utility

In all of my 25 years' experience in a printing plant I have never operated a machine of greater utility than the TrimOsaw. It is convenient, simple and easy to operate. It really is a self-contained machine, performing equally well as a type high planer, router, drill, jig saw, miter machine and saw trimmer. And merely changing a belt will bring all of its features into immediate use, which, together with its speed and accuracy, make it practically indispensable in the modern printing plant.

C. E. UEHLIEN, Operator



C. E. UEHLIEN
operating the model
A-3 TrimOsaw at the
Standard Ptg. Co.
plant at Louisville,
Kentucky

HILL-CURTIS CO.
MAKERS OF HIGH GRADE SAWING MACHINERY
SINCE 1881
KALAMAZOO MICHIGAN

KREOLITE

"Outlast the Factory" Where Giant Presses Grind

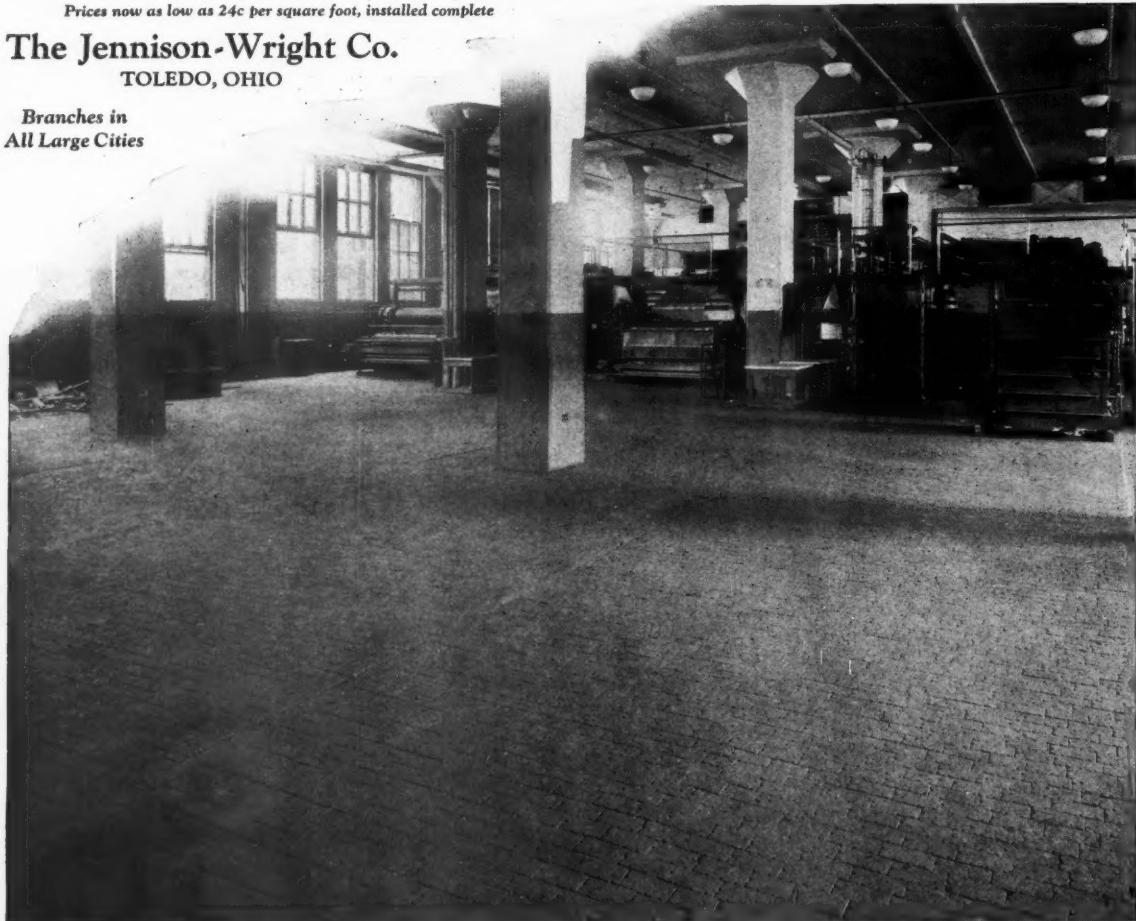
The ponderous weight of printing machinery, the vibration of giant presses, the constant trucking of forms, stereos, paper stock and other heavy materials, all impose a terrific strain upon the pressroom floor. The problem of finding floor material that will withstand this strain is a serious one for printers unacquainted with the enduring qualities of Kreolite Wood Blocks. Among the many big publishing and printing firms whose floor problems

Kreolite Wood Blocks have permanently solved is the New York Tribune. One of the floors installed in this plant is illustrated here. Smooth, resilient, sanitary Kreolite Wood Block Floors in your plant will forever end your flooring problems. Have our floor engineers study your needs and make proper recommendations. This is a Kreolite service that is rendered without cost or obligation.

Prices now as low as 24c per square foot, installed complete

The Jennison-Wright Co.
TOLEDO, OHIO

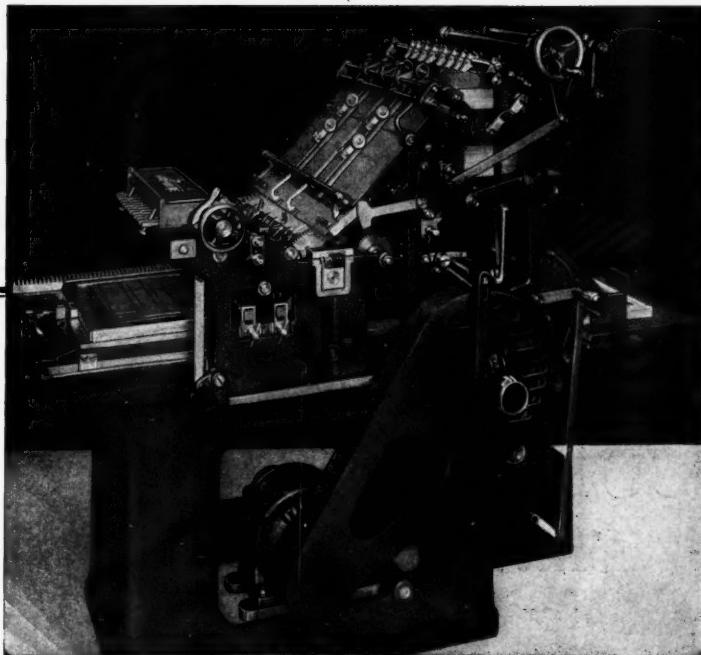
Branches in
All Large Cities



FLOORING

WOOD
BLOCK

Please Mention THE INLAND PRINTER When Writing to Advertisers.



SALGOLD "Automatic Jobber"

*A real fast automatic flat-bed press for the
small and medium sized printing plant*

This is a compact unit for high-speed production, constructed by the best engineering brains. The materials and workmanship combined make it an ideal machine for plain and color printing and is guaranteed for register in color work.

Its size is 10 by 15 inches, with a speed of 3500 impressions per hour; envelopes, two up, 6000 per hour. It can be installed in a very small space. For high-speed production work, at an initial cost that assures profits, it will pay you to invest your money by installing this machine in your plant.

Priced to meet every pocketbook

IT COMBINES good work with ease and simplicity of make-ready and perfect register up to four colors and production at a speed that is positive.

The way to obtain all of this is through a genuine automatic jobber press as exemplified in the SALGOLD AUTOMATIC JOBBER Cylinder. It is not a jobber platen press with automatic feeding attachments. It is, instead, a real fast automatic flat-bed printing press unit adapted to every kind of printing production, whether in one color or up to four colors, and capable of handling each kind of paper, from the cheapest to the most expensive art paper, as well as carton board, envelopes, etc. In other words, if you wish a complete automatic printing machine to turn out the plainest as well as the most expensive art work in colors at speed production, purchase a SALGOLD AUTOMATIC JOBBER. The quality of the machine is high and the price right and within reach of each and every good printer.

Salgold Machines are sold on the basis of integrity, character and honorable dealings, plus knowledge—profit-making machines for the printing plant and allied industries. Tell us about your production problems and perhaps we can suggest something, as we have every facility to be of real service to you.

*For sale
exclusively by... Howard D. Salins Golding Printing Mach. Inc.*
608 SOUTH DEARBORN STREET

Telephone
HARRISON 5936

CHICAGO, ILLINOIS

**How about your
SAW COSTS?**



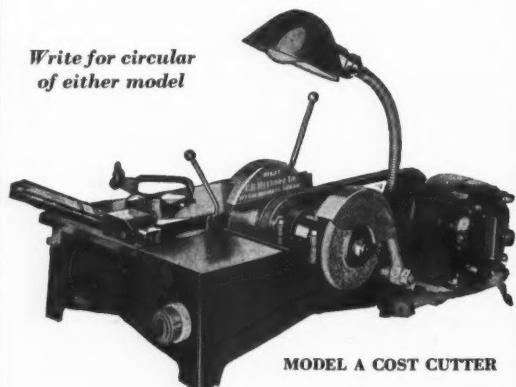
MODEL B COST CUTTER

**The
COST
CUTTER
SAW**

Cuts them because of

Greater accuracy... Quicker, easier handling... Superior work holder... better method of setting and grinding Trimmer Knives... Smoother operation... Greater provision for taking up wear... Finer construction... Longer life and quality considered a lower price.

Write for circular
of either model



MODEL A COST CUTTER

C. B. Nelson & Co.

727 S. Dearborn Street

Chicago, Illinois

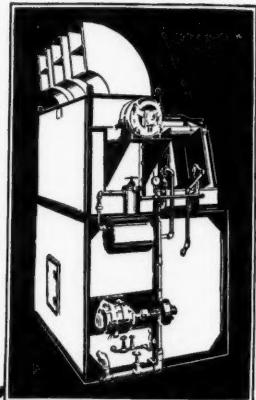
**New
Air-Conditioning
Unit
lends wings
to production**

FIRST, the York Unit "produces" predetermined humidity and correct temperature as easily as any other single piece of machinery turns out any other kind of product.

There's no central system of air control to install, no cumbersome series of distributing ducts. Instead, you place in position a York Air-Conditioning Unit, connect to water, electric and steam lines, adjust controls and presto!—it's ready for work. You can have one Unit or more, as you need them. They are independent. By this means you decrease investment and operating expense.

At the same time you set up a movable system, with Units which can be shifted to meet future plant alterations.

With ideal conditions established, you speed up production and lower unit costs... We'll gladly send you the whole story of this important advance in air conditioning practice. Write to York Heating & Ventilating Corp'n, 1553 Sansom St., Philadelphia, Pa.



Complete heating and air conditioning simplified to an automatic machine-unit basis! Costs less to install, less to operate.

YORK
AIR-CONDITIONING
UNIT

**YORK
Air-Conditioning Unit**

**YORK HEATING & VENTILATING CORP'N
PHILADELPHIA**

. . . . step up your profits with this Thompson Concentrated Type Cabinet!

ACTUALLY, we can show you how this compact, labor-saving and orderly cabinet will pay for itself in a very short time.

Lowers your composing costs. Provides quicker service on jobs. Insures better workmanship. And these are only a few primary features of this very productive unit.

Avoid useless confusion. End the waste of valuable time. Cut out lost motion. Investigate this moderately priced cabinet now. Complete specifications and price on request.

Antique Oak or Olive Green Enamel Finish.

No. 12113 Removable Working Top is standard equipment. On the bank are spacing materials cases as follows:

No. 12007-A — Space and Quad Case for spaces and quads.
No. 12007-B — Thin Copper and Brass Case for $\frac{1}{2}$ point Copper Spaces and 1 point Brass Spaces.

No. 12007-C — Lead and Slug Case to hold leads and slugs from $1\frac{1}{2}$ to $9\frac{1}{2}$ picas by ems.

Removable working top is also equipped with a rack with numbered compartments to hold leads in lengths from 10 to 40 picas by ems, and of slugs in lengths from 10 to 50 picas by ems.

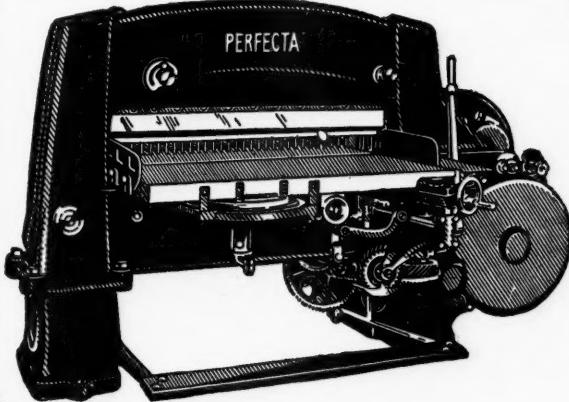
Body of cabinet has 46 California Job Cases and 2 Blank Cases.

**For Sale by Independent Dealers
and Type Founders the World Over**



Thompson Cabinet Company Ludington, Mich., U.S.A.

MILLER & RICHARD, TORONTO, CANADA — Sole Agents for Canada



**And it SAVES
Labor, Time and Money**

*Since these Concerns have installed
Perfectas they have bought no others*

Gugler Lithograph Co. - Polygraphic Co.
Linde Paper Co. - International Ticket Co.
Essex Press - Latham Litho Co.
Zabel Bros. - Courier-Citizen
Livermore & Knight

*Representatives Wanted in All Parts
of the United States*

The GOVERNMENT Printing Office Uses **3 PERFECTAS**

The U. S. Printing and Lithograph Co.
has also ordered its *third* Perfecta.

Because

1. It is Fully Automatic.

Set the gauge, move the lever once only and it will clamp, cut and feed the paper pile forward to hair-line register.

2. It is Speedy.

Thirty-two cuts per minute . . . scissors-like cuts . . . the work of several ordinary cutters.

Mail this coupon for information about PERFECTA and
our 30-DAY TRIAL OFFER

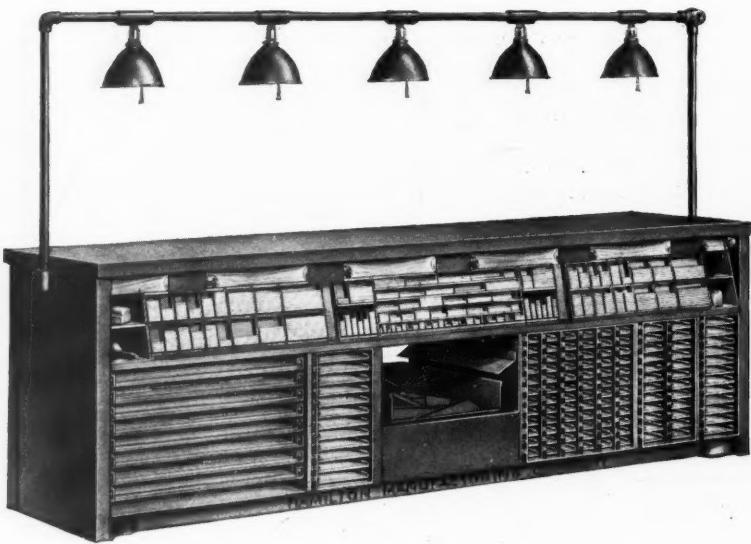
Name

Address

H. H. HEINRICH, Inc.

15 Park Row, New York

BARclay 1367



Something New —in Newspaper Make-Up Tables

A type of newspaper make-up table that is becoming increasingly popular among the larger dailies. Designed for speed and economy—a remarkable time and labor saver.

A series of unit trays is available for various make-up materials. Any desired combination of these trays can be placed on the sloping bank immediately below the working surface, and beneath these trays may be placed an assortment of letterboard units and galley units for various sizes of galleys to meet any customer's requirements; also, a unit containing a truck for storing and transporting empty galleys, is available.

A series of electric lights is placed below the working surface and along the top rail, giving ample light for working on the under part of the table. Lights overhead can also be had as shown in the illustration.

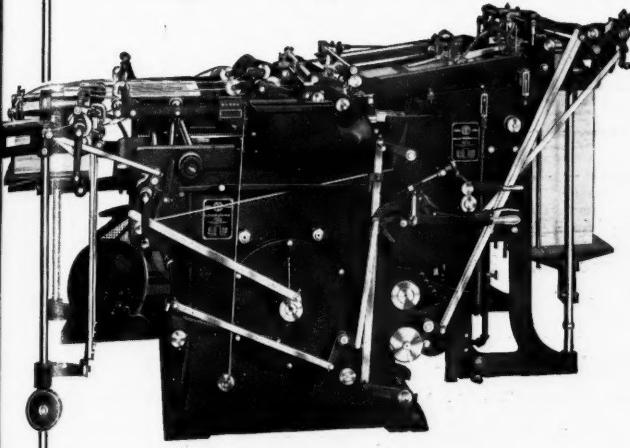
WRITE FOR FURTHER PARTICULARS.

HAMILTON MANUFACTURING COMPANY
Two Rivers, Wisconsin

Eastern Office: Rahway, N. J. Pacific Coast Branch: 4440 E. 49th St., Los Angeles

Replace the inefficient "turtles" that are usually out of place and in the way with this modern equipment designed for quick action.

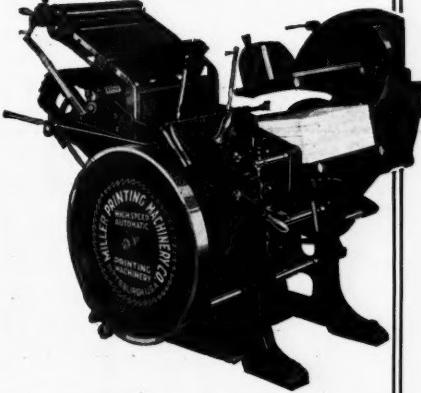
New Model Miller High-Speed Press



"Fastest Flat-Bed Press Built"

Speeds Per Hour, up to.....5000
Largest Sheet.....13"x20"
Smallest Sheet.....4"x7"
Automatic Suction Pile Feeder, capacity.....26"
Independently Driven Continuous One-Speed Extension Pile Delivery, capacity.....30"
Distribution.....Rack, Cam and Table
"Standard Practice" Adjustable Feed-Guides and Grippers. Gripper margins as narrow as three points.
Unobstructed access to bed, rollers and fountain—calls for no tiresome side-reach or back-breaking stoop.
Unnecessary to remove form from press to make changes or correct margin lock-up.
Equipped with efficient Gas Sheet Dryer and Static Eliminator.
Built strong and sturdy to withstand years of heavy service. Simple withal and easy to operate.
Operation ratio, one pressman to two machines.
Average net production ranges as high as 4000 per hour.
Write for illustrated descriptive booklet, samples of work, production records and other interesting High-Speed data.

Miller Master-Speed Jobber



"The Printer's Greyhound"

Speeds Per Hour, up to.....3600
Largest Sheet.....11"x17"
Smallest Sheet.....3½"x5½"
Automatic Suction Pile Feeder, capacity.....6½"
Printed-side-up Sheet Delivery, located full view of operator, capacity 6½".
Four-roller Cylinder Press Type Table Ink Distribution. Disc Type Distribution optional at lower cost.
Handles all weights and grades of flat stocks, onion skin to heavy cardboards, including all sizes of envelopes.
Equipped with Electric Sheet Dryer at slight extra expense.
Operating ration one platen pressman to two machines. On long runs this ratio may be increased to three.
Average net production ranges as high as 3000 per hour.
Write for illustrated descriptive booklet, samples of work, production records, and other interesting Master-Speed data.

Miller Printing Machinery Co.

(NAME CHANGED FROM MILLER SAW-TRIMMER COMPANY)

PITTSBURGH, U. S. A.

ATLANTA, 203-204 Thrower Bldg.
BOSTON, 603 Atlantic Avenue
CHICAGO, 40 South Clinton Street
Miller & Richard, Toronto, Winnipeg, Vancouver

DALLAS, 509 South Akard Street
LOS ANGELES, Printing Center Bldg.
DETROIT, 619 Wayne Street

NEW YORK, 60 Beekman Street
PHILADELPHIA, 141 N. 12th Street
SAN FRANCISCO, 613 Howard Street
Lanston Monotype Corp., Ltd., London, England

THE INLAND PRINTER

*The Leading Business and Technical Journal of the World
in the Printing and Allied Industries*

J. L. FRAZIER, Editor
MILTON F. BALDWIN, Associate Editor

Volume 83

JULY, 1929

Number 4

LEADING ARTICLES IN THIS ISSUE

Type Has Become a Dominant Part of the Advertising Picture— <i>By Joseph A. Kiss</i>	49
Where Unsound Business Policies End the Printer's Profits Begin— <i>By William R. Ashe</i>	53
Do You Deliver Your Working Tools With Every Printing Order? — <i>By J. Horace McFarland</i>	57
Are Imperfections the Foundation of a Type Design's Character?— <i>By George Parker Holden</i>	59
Rosenwald Industrial Museum to Have a Department of Graphic Arts— <i>By M. E. Borton</i>	62
The Significance of Humidity as It Affects the Printing Plant— <i>By F. S. Frambach</i>	63
Humidifiers and Paper Conditioners: Sound Data on Available Equipment— <i>By A. E. Davis</i>	64
U. T. A. Moves Offices to Washington, D. C.	69
The N. E. A. Needs This Name and This Aggressive Program	70
A Salesman Contract That Makes Provision for New Accounts and "Idea" Sales — <i>By Walt Fillans</i>	72
What Factors Determine the Value of a Community Newspaper?— <i>By John H. Millar</i>	73
A Method of Planning Combination Press Runs to Best Advantage— <i>By Wallace Faris Wiley</i>	77
A New Set of Printed Aids for You	92
The Printing Apprentices Are the Backbone of the Printing Industry — <i>By Maurice W. Buckingham</i>	93
Typographic Scoreboard	99
Interesting and Informative Books for the Printer's Library	100
Usage Changes All the Time— <i>By Edward N. Teall</i>	103
Block Printing and Movable Type— <i>By Julius W. Muller</i>	104

REGULAR DEPARTMENTS

Among the Craftsmen	109	Photoengraving	89
Collectanea Typographica	97	Pressroom	95
Cost and Method	111	Proofroom	101
Newspaper Work	105	Specimen Review	81
Trade Notes	115		

Published Monthly by

THE INLAND PRINTER COMPANY

New York Advertising Office,
1 East Forty-second Street

330 South Wells Street, Chicago, Illinois, U. S. A.

Address all communications to
The Inland Printer Company

Terms: United States, \$4.00 a year in advance; single copies, 40 cents. Canada, \$4.50 a year;
single copies, 45 cents. Foreign, \$5.00 a year; single copies, 50 cents

Entered as second-class matter, June 25, 1885, at the Post Office at Chicago, Illinois, under
Act of March 3, 1879. Copyright, 1929, by The Inland Printer Company

R

4

s to
any



This handsome four-color illustration is shown through the courtesy of the Gerlach-Barklow Company, Joliet, Illinois, and printed from plates made in the concern's engraving department. Specializing for years on fine calendars, the company has built up a remarkable volume of business and earned the reputation of being one of America's outstanding color printers

July, 1929

Type Has Become a Dominant Part of the Advertising Picture

By JOSEPH A. KISS

Whether you stick by the old typographical standards or lean toward the new fashions in composition, you will appreciate this analysis of type use in effective layouts. Read it now!

THE preoccupation of our modern minds is a challenge to the ingenuity of the alert typographer. Today's advertiser has a message as pertinent and as complex as ever provoked the efforts of any typesetter in the days of verbose presentation. Modern life, with its numerous ramifications, must be adjusted to abbreviated exploitation, and the modern typesetter is elected to fill the office of surgeon for this major operation.

And so to the problem. In setting today's advertisement it is not sufficient to be unique—one must also be practical. The simple violation of established precedent does not guarantee accepted modernity. Even the most violently different composition, if it is good, has a definite scheme which it follows with the same fidelity as was ever demanded by any fundamental practice. Freedom—yes. But always properly controlled freedom. Freedom without control becomes license.

At first glance the modern typographical arrangement appears to be merely a destruction of old-time principles. Even if that estimate were true, one must credit the new era with at least a "systematic" destruction. However, the true sense of balance and harmony in composition cannot be destroyed any more than can the primary colors in the range of art or the law of gravity in matters that pertain to balance. Time will never change the basic scheme of color harmonies. Fads will never alter the principles of balance—the relation of masses to white space, or any other fundamental of type arrangement.

Modernity is not a fad but a development. Old-time typographers should welcome it with the same enthusiasm that a chemist welcomes the discovery of a new formula. Today's type layout is genuinely a new formula in advertising. A new formula was needed. People—the purchasing public, the advertiser's audience—are constantly changing. The old treatments were insufficient. As for the new—well, viewed in the light of the current psychological knowledge it is throbbing in tune with the tempo of the age in which we are living. Today it is *right*. What tomorrow will demand is another question.

It should be consoling to the old craftsman to know that this new practice does not require him to violate any rules other than those founded purely upon precedent. Rules so established are never permanent. The changing tides of public demand are ever at work altering the requirements of approach. Only basic laws remain forever unchanged. And modernity of expression respects them all very fully.

Now let us observe how modernity has changed old habits while remaining true to old laws. In the first place, type has changed from being an "accessory after the fact" to a "principal" in creation of commercial progress through the printed pages. It is now indivisibly and inseparably a part of the whole. Unity of purpose and continuity of thought have long been fundamentals in the processes of the copywriter. In only too small a way have they been integral with the thinking of the layout man or the typographer. The units of

the advertisement—heading, illustration, body, and signature—have been placed in trite formation. The typesetter has come to believe that the heading of an advertisement must always be a definitely disjointed expression placed boldly at the top like the cornice of a building.

It is true that modern methods have not found a new position for the cornice; on the other hand, modern practice has removed it entirely. And, in the same manner, the heading—so long immutable from its Gibraltar-like position—has rather succumbed to the inroads of originality and finds itself a part of the opening paragraph as in illustration No. 1, suspended at the side of the body as in illustration No. 2, as a corner embellishment as in illustration No. 3, or at times eliminated entirely.

Adherence to old habits does not insure the success of the advertisement. No matter how strictly all the laws of composition are followed, no reader is forced to accept the message so sincerely delivered. Every reader may be considered a disinterested reader right from the start. He must be lured by the physical charm of the advertisement. In achieving this, type now plays an important role, since it is a part of the unit called "layout"—the entire advertisement—the first picture to greet the reader.

The reader, having been properly impressed, commences to read. At this point poor composition may ruin the most vivid romance or make dull the keenest wit of the ages. So the typographer turns actor and gives life to words. By choice of type faces, sizes, and arrangement he animates

the manuscript, brings sparkling fascination to the printed pages and an irresistible magnetism to the message of the advertiser. He does this by weaving type in and out of the pattern, improving the composition and strengthening the tenure of the complete advertisement.



BUT THERE IT STANDS! • "Stand an egg on end? Impossible!" But Columbus smiled, deftly brought the egg down on the table, cracking it ever so slightly at the bottom — and there it stood. . . . But what woman is there who doesn't know *instinctively* how to negotiate the impossible. To take a dollar and make it do the work of two. To gather up the odds and ends in the refrigerator and evolve a dinner that would do credit to the chef at the Ritz. To get three meals a day, wash the children and send them off to school, sweep, clean, market, cut out a party-dress for eleven-year-old Dorothy, bind up the cut on Johnny's finger, put the baby to bed — and yet manage to remain fresh and cheerful when a tired husband comes home at night. . . . Impossible? No wonder a woman smiles a little to herself at that story of a mere Columbus and a mere egg.

We try to keep pretty clear, in our pages, to the things that are really important in a woman. Certainly suggestions for "negotiating the impossible" never come amiss. . . . Perhaps that is one reason why there are more & prettier women who read *McCall's* regularly.

MC CALL'S
A MAGAZINE FOR WOMEN



The new vogue in smoking..

NOWADAYS many men make it a priority to smoke a few cigars every day. And it's the vogue with increasing numbers of these smokers to choose the **ROB' BURNS** Panatela. From its filter of pedigree Cuban tobacco comes the rich, fragrant flavor—the cool mildness that gives them genuine pleasure and a new smoking satisfaction. Ten cents each. Foil-wrapped. Try a **Rob' Burns** Panatela today.

Rob' Burns
PEDIGREE HAVANA FILLER

Fig. 1

Fig. 2

Outstanding illustrations of this typographical development are shown here. Notice illustration No. 4. See how the two small, open panels of copy help to "hold up" the keystone shape of the illustration and how the full-measure subheading at the bottom forms a strengthening base for the complete advertisement, while the two main panels of copy run on a diagonal to carry the eye farther down to the name of the product. Even below the name type forms a sort of anticlimax by a repetition of the general shape of the advertisement in miniature. Remove the type masses and you have nothing. Type is certainly a generous part of the picture.

Illustration No. 3 shows type as the major perpendicular of the layout. No rules, no artwork, no plate in the perpendicular. Just type—a tall, graceful column intersecting the illustration and supported by a full-measure line across the bottom, balanced by a small double line of type running horizontally through the top of the illustration. Type is as vital as the illustration. The typographer comes into his own in dominating public attention, for type is now a vital part of the picture.

This public mind of today is as different in its interests from that in years past as is the adult mind from the infantile. Advertising has reached new peaks of public importance. It is the new educator, the pioneer who travels ahead of the masses directing attention to achievements and

senses of a high-speed public. Even quite irrelevant factors now tend to diffuse the one-time sharp focus of attention. For instance, the free use of color in our daily lives lessens the attention value of this once-compelling medium. That big, black kitchen stove, which at one time could eas-

Making even the Counter count

Smith Smart Shoes
OUT OF THEIR LOSES



Fig. 3

surrounding the most mundane things with a new aura of romance.

Hoop-skirts lose their fascination in a short-skirt age. Public attention so easily won in years past is now a fleeting treasure much coveted but rarely won for long. At every turn advertising finds new competition shouting, pleading, or cajoling the

ily be ignored, now commands interest because of its delightful color harmony. But with eyes so accustomed to color it tends to lose value by loss of contrast. So the most prosaic things have turned theatrical. The eye is assaulted from every side by counter-attractions. It becomes calloused to color vibrations. It requires a greater, a more powerful stimulus.

Where once a pretty girl's head would attract favorable attention to advertising because pretty heads were rare, now vibrant color and daring illustrations struggle for an instant's attention in an already crowded life. With the entire world rising to a new pitch of intensity the requirements for impressing such an audience are ever increasingly difficult. With each advertisement becoming as beautifully effective as the finest, the advertiser has turned to the long-neglected element, type, opening a broad vista that is a delight to the advertising man who senses the need for the unique. In type he finds limitless opportunity for versatile expression.

New type faces constantly make their appearance, each offering a delicate shade of variance in mood and more accurately

fitting the exacting problems of current advertising. Type has ceased to be a fixed metallic substance in the mind of the advertising man. Type has assumed multiple roles in putting over the story. Type is the means of expression. Type is the decorative panel. Type is the border and the

amplify this effect the advertiser has backed up the type with panels of Ben Day color. Note how the name and address are placed in the panel in the same type face and size as the body so as not to destroy the effect of the massing. It is a very simple layout, yet decidedly effective.

necessary at the right. Here, too, type and illustration are inseparable.

And so type becomes pictorial as well as literary. Instead of the old illustration, headline, body, and signature we have type systematically distributed throughout the full area of the space, as in illustration

Fig. 4

Fig. 5

rules. Type is the masses that form the balanced composition. Add to this flexibility the infinite number of available faces and sizes and it is small wonder that, in the search for originality, advertising has turned to type as a happy solution.

In illustration No. 5 type actually replaces what in earlier days would perhaps be a decorative panel. Here type with a telling message replaces futile panels. The type is the panel just as, at the top, type replaces heavy rules. The entire arrangement is founded upon squares and rectangles and naturally gothic bold-face is used as a perfect harmony. Where are the paragraphs—where the margins? Were paragraphs employed the full-panel effect would have been destroyed. Type here is more than expression; it is part of the picture, and it must be used as the artist uses paint—to fill spaces pleasantly in perfect composition. Note how the headlines are set in full measure, for they replace rules that would not stop short of full width.

Example No. 6 shows the use of type as part of the masses in a very definite way, for the type matter is shaped to fit the general shape of the two illustrations. To

Fig. 6

tive and thoroughly in accord with modern practice. Remove the type matter here and you have an empty page. Put it back and you have balance in which the copy is the picture—the picture is the copy.

In illustration No. 1 the type matter engulfs the illustration with an extra-deep leading on account of the narrow measure.

No. 7, where type is the connecting link between a number of illustrations. Type pierces into and drapes around the illustrations. Note that just at the point where the reader might become a little fatigued a change of face is introduced and the story goes on. Illustrations are differently shaped. Every possible effort is made to avoid all danger of monotony.

There are vital points in the physical makeup of virtually every advertisement where the reader might turn the page and lose to the advertiser forever the opportunity of that moment. These points I call fatigue points. They are mental if the thought is too difficult to grasp or not clearly expressed. They are physical if the type choice causes eye strain. At those critical instants disinterest creeps in and the slightest foreign activity will win away the reader's attention. The study of these fatigue points forms a complete subject in itself for future analysis.

However, it is sufficient to say that by sheer force of weight, black type upon a white surface, the typographer can swing interest onward in an increasing intensity through the entire message to the end of

the advertisement. Modern advertisers are doing this successfully through the co-operation of competent typesetters and layout men. Such talented operators strive for unique balance in layouts—interesting approach, varied arrangement, and novelty in type placement, shunning forcibly the impending danger of monotony, and

linen-covered board binding with a neatly printed label, "Enthronement Edition, The Japan Advertiser," and sealed snugly with two white bone pins.

Within this is the paper wrapper, attractively printed on front and back and having ovals die-cut near top and bottom of the backbone to allow for the knots



Fig. 7

always with due reverence for the principles of good balance, which must remain paramount in every instance.

So thought replaces habit and expression finds new garments with which to clothe itself in its studied effort to charm the fickle reader. So the typesetter advances to the position of the true artist. More than ever before in all history the typographer is now a key figure in the production of successful advertising. Type is now in every sense a part of the picture.

Remarkable Edition Issued by
The Japan Advertiser

Just prior to the enthronement of His Imperial Majesty Hirohito as Japan's 124th emperor, which took place in December, *The Japan Advertiser*, of Tokyo, issued an Enthronement Edition which is truly remarkable for its quality and unusualness. The edition is 12 by 17 inches in size, and consists of about two hundred pages. The book is encased in a separate

formed in tying the two half-inch heavy and varicolored lengths of braided silk which constitute the binding unit. The cover of the edition is of purple cloth-covered board, having a front-cover Japanese illustration in various colors, the back-cover illustration and the type of the front cover being effectively run in gold. The front cover is broken an inch from the backbone to relieve strain upon the binding. The cover boards are separate and the binding edge of the pages is exposed, being gilded to within three inches of the top and the bottom, at which points silk ribbons running to and around the page corners have been applied for protective and decorative purposes.

Text pages are handled in a similarly high-grade and impressive fashion. The ink used is a rich brown verging closely upon purple, which provides plenty of strength for the text matter and lends warmth and distinctiveness to the illustrations. Many of the halftones are outlined and many are vignetted, the result justifying the additional expense.

min W. Fleisher is publisher and editor—maintains in its ordinary editions the character of typography and layout displayed in the Enthronement Edition, this publication may well be studied and emulated by so many American publications which think that their advertising typography and layout are just about all right. Although 118 quarters, halves, and full pages of these announcements were run, each advertisement received capable and distinctive treatment. The ad-composition department had resort to every style of pleasing type and every size, various kinds of initials, and an infinite number of border combinations in the effort to make each announcement an individual creation without subordinating other neighboring advertisements. Also, as one examines this commendable specimen of the finest typography, it is significant to notice that a small size of Bodoni is the nearest approach to a modernistic type face utilized throughout this admirable edition; legibility and beauty received first consideration in the selection of type faces.

Where Unsound Business Policies End the Printer's Profits Begin

By WILLIAM R. ASHE

NEARLY all printers have a species of inconsistent religious respect for those theories and ideals advanced by preachers of printing righteousness. Actually most printers do a lot of preaching themselves. They do a lot of professing, too, but somehow in actual practice some do not measure up. And so with characteristic human failure many are losing a great deal of the profit which always comes to those who maintain consistent respect for ideals.

As practical business men you are missing the high-profit mark of individual success, because of failure to establish your practices with strong offensive and defensive virtues. In a sense I know that you fully appreciate the fact that weak conformity to the practices of an ignorant minority never compels the respect, confidence, and coöperation of customers and competitors. Yet many printers seemingly prefer to risk the hazards of foolishly ignorant practice, rather than enjoy the surer advantages flowing from a policy of wisdom and four-square honesty.

We can never believe that the average printer is really dishonest at heart by deliberate choice; neither can we regard the force of competition as justification for illegitimate practice. All of us have simply followed lines of natural resistance, unmindful of demoralizing issues, while efforts of self-preservation have only contributed to self-destruction through an industrial pandemic. What is the end, and where, if any, is the cure? Is there a policy or plan whereby individual profit can be assured and through which values may be restored? I believe there is extreme necessity and also possibility for improvement.

Are we going to rebuild or continue to destroy? The question is a personal one and the responsibility personal. To begin with, I would say that individual profit can be assured, and that industrial price reconstruction is a possibility; but it must be seeded in individual aversion for and elimination of that which has destroyed our values, our coöperation, and the confidence of our customers. It is the purpose of my message to try to sell you as individuals on the safety and sanity of rendering the highest type of printing service at honest full price. This, a surer profit policy, is within a realm of reasonable attainment for every printer who will appreciate the fact that assured profit is not

simply an issue of applied wisdom and practical knowledge, but a reward of practiced virtues in business administration.

I cannot hope that all will be converted to this ideal, but there are some of you who seriously need some kind of salvation, and I know of nothing more transforming and helpful than a good dose of personal regeneration in your thinking and practice. In presenting theoretical argument there are always considerable skepticism and fear that the theories proposed will not work out in actual experience. For the reason that I am most anxious to reveal only practical and safer possibilities, I have prepared certain statistical data obtained from actual performance records and will relate some of my observations as a practical cost man, where certain printers have realized infinitely better results through sane, consistent efforts even under apparently hopeless circumstances.



WILLIAM R. ASHE

The accompanying worthwhile discussion was presented at the S. M. P. F. convention at Nashville by this expert on costs and cost accounting. It is worth reading and considering. Mr. Ashe is now conducting a department of practical help on this subject in *The Inland Printer*, and his department makes its first appearance on another page of this issue

All of us know the reasons for present competitive conditions, under which it is seemingly impossible for many of our commercial printers to do more than carry their organizations. Everywhere there is a surplus of printing capacity, brought on by tremendous evolutions in the printing processes during the past few years. Mechanical perfections have brought us efficiency, economy, and simplification, but they have also doubled, trebled, and multiplied possibility until the capacity of our industry in modern machines and methods has long since passed the point of printing consumption. This has been the urge of modern competition and the main reason for present demoralization. The result is that every printer is finding it much harder to maintain profitable volume, despite all of our creative efforts, extensive study, and developments in modern selling.

Certain printers have been very enterprising in the creation of new business for themselves, but until there is a very appreciable increase of printing consumption the values of all classes of printing will feel the destroying influence of hungry competition. Somehow it is up to us to increase the value on what we now have.

Since the World War the profits of the average printer have been anything but satisfactory, due to tremendous readjustments that have taken place as we have entered a new industrial age. Except for volume producers of certain specialties and a few individual exceptions, the average printer has had an uphill fight to make expenses, and many have been operating on position and surplus gained during the fat years of the war period. These who have hopefully weathered the seven years' dearth are now entering what apparently is to be a fourteen years' disaster. It is a prediction of certainty that unless we can make some radical readjustments within this industry to relate our surplus capacities more economically to present needs, the average commercial printing project will become increasingly more hazardous, with greater distress to this industry than we have ever witnessed.

Any printer should know that, while these conditions prevail, he is whipped hands down the moment he attempts to increase his production on price attraction. Your experiences should very forcefully demonstrate this truth, for every one of you has the same problem, and when all

practice the stealing of business from each other on a price basis anyone can see that each printer is indirectly cutting his own throat by lowering the price on an already insufficient volume. This policy is simply an ultimatum to every printer in town to get his knife out and defend himself, and an invitation for him to get busy on your customers to make up any loss he sustains. It's a free-for-all where even the temporary victor finally dies from wounds suffered in the conflict. Some of you say, "Well, that's just what we need!" and we could agree on this if such a killing elimination could be confined to a short space of time; but the futility of it is that the fight is so prolonged that new participants enter faster than the old ones are killed off.

You know these things as well as or better than I do. You know that there is just about enough business for each printer to have from 45 to 55 per cent of profitable volume, and that when any individual extends his volume to between 60 and 65 per cent it means that he is either obtaining it by reason of favorable or unusual circumstances or of cut prices. From my observations I would say that most of you are sacrificing profit for the sake of volume, and the result is that you are doing your full share of business, sometimes a little more than your share, and getting comparatively nothing out of it.

No one knows better than we who have sat at the sales desk the terrible pressure every printer is up against in attempting to sell printing at a full profit today. I've served my years at that job and know as much of its problems as you. Only two weeks ago I hung around a certain printer's office nearly all day and helped him figure several of a number of bid jobs. The entire day netted one order for \$69, but that included more profit than the six or eight lost jobs would have netted. Of course this was not enough profitable work to half way pay expenses, but he stuck to it, and I learned that this was his policy with unfailing determination every day of the year. In looking over his and other printers' records I was not surprised to find that he was about the only printer in that town who was making his salt.

The following day this fellow took in a job from an old customer who had been tied to him through respect and service. That job more than made up for all the competitive jobs he could have lost in a week or two; it was a job that kept him busy and paid all his expenses for days and netted him several hundred dollars of profit besides—a worthwhile job.

If I could call names you would recognize printers who have demonstrated why in the long run it pays in every instance to get what a job is worth. There are many men who hold quality and service up to the finest standard and organization and expenses down to a minimum. Experience

has taught them it is the only way to build profits. It takes a real man to turn down nearly every job figured on when there does not appear to be 25 per cent profit, for no matter how firm you are in your resolve to observe fixed policies, no matter how truly you know your costs and the point of sales below which you must not fall, it takes a man of almost superhuman strength to set his jaw and resist the temptation to take it for 5 or 10 or 15 per cent profit. If there's anything that has ruined printing profits, it is solely the demoralizing fact that you have compromised a 25 per cent profit for a 20, and a 20 for a 15, and a 10 for a 5, and a 5 for nothing; and in doing so you have forced every other printer in your community to tear down that which all should be building up.

It is a historical and demonstrated fact that most printing buyers demand good printing, and there are a sufficient number who appreciate the best in quality and service who are still willing to pay a fair price to those whom they can trust and upon whom they can depend for satisfactorily filling their needs. As long as the world stands there is nothing that can ever destroy relationships founded on profitable fulfillment of mutual need. Between the printer and customer this embraces quality, service, and fairness, and when you line up your organization on a program like this you can build business against which all the furies of competition cannot prevail. Your customer is linked to you by mutual satisfactions.

Have you noticed that when a printer establishes himself as a price-cutter every cheap buyer in town calls on him for bids, and it's not long before every printer gets the idea that when he competes with that particular printer he must cut the price to the bone? The result is that such a printer has war on his hands all the time. On the other hand, if he establishes a reputation for standing solidly on a full-price and quality basis the situation is reversed, the cheap buyer leaves him alone, he gets his share of profitable work from an entirely different class, and his competitors respect him and quote better prices when figuring against him for business.

I have in mind one particular printer who went into business for himself about seven or eight years ago. He is one of my closest friends and I know his business affairs intimately. Although surrounded by meanest competition, he has turned \$1,100 capital into a good living, educated three children, and today owns a modest plant, two fine residences, and an interest in his son-in-law's business. He is worth approximately twenty thousand dollars in clear money and doesn't owe a dollar. The secret of his success has been the highest quality of printing, very superior ability, plus honesty to everyone who trusts him, and ability to say "No!" on price cuts.

On the other hand, I was in a printers' meeting some days ago where a printer got up and made the statement that not a single printer in that town had bought a new automobile within the past two years, and that he had needed a set of tires for his old car for ninety days, but hadn't been able to buy them. I know this man to be an honest, splendid fellow. Sad to say, he told the truth, and I could not help but contrast the two cases. They operate their businesses in different locations but under about the same competitive conditions. One of them makes good money with practically nothing to start on, while the other hasn't money enough to buy four tires after years of opportunity with many times the equipment. This fellow said he had fixed punctures for weeks in every part of the city and county. The other fellow rides in new sedan with five good tires that don't need fixing.

Herewith are given the actual figures of a printer who tried to get more than his share of business last year. I have developed his potential possibilities on two charts. You will note that his total sales were something over \$52,000, at an average plant productivity of 60 per cent. This production cost him a little over \$51,000 in materials and expenses enumerated. You can readily see that he cleared very little profit. We find that his production should have been 65 per cent before the rates he used in selling would have been justified. Should he have reached 65 per cent production, he would have realized the full 10 per cent profit added to jobs, or approximately \$5,000, provided he manufactured this volume at normal expense, which is, of course, extremely doubtful.

His hope was laid in the acquiring of a volume beyond the point at which his low selling rates would be justified, with an expectancy that once volume passed that point his profits would accrue with tremendous and progressive increase.

The trouble with this printer and all who figure like him is that they have no idea of the volume of printing necessary to justify absurdly low rates, nor any idea of the increasing resistance from competition in reaching it. These two opposing factors make it extremely hard to reach a justification point, without sacrificing the profit in the attainment. He should know this by now, as he has tried this plan for years without success. The result this year was a little better, but the evident small profit would not have been declared had he drawn an average fair salary.

Judging from average records, it is a practical impossibility for any commercial printer to attain more than 60 per cent production with a normal force at normal working hours. Slightly better production might be had by putting on extra help or working considerable overtime. This necessity would certainly develop somewhere

near the 65 per cent point, as I figured from his ratio of departmental hours to total plant productive hours that he would have to put on at least twenty-five hundred dollars of additional payroll near the 65 per cent point to handle the increase.

You will note that 65 per cent is the profit crest under operations with normal force. The five thousand dollars of profit at this point would immediately fall upon adding the expense incurred in caring for volume at and above this point, to be restored only when all such added expense should be absorbed by a new high level of production, which is at 70 per cent or over.

Thus it will be observed that there is no volume realm beyond normal capacity where profits progressively increase, but rather, with every higher level attained, the profits alternately slow down and rise again as an additional expense is incurred and later occupied. There is also a certain profit crest in every higher level beyond normal capacity, a crest that is subscribed by the extended but still limited capacity.

In different plants the normal limit is reached somewhere between 60 and 65 per cent. It is therefore not only dangerous to base selling rates deliberately on unrealized normal volume, but the height of folly to use fool rates and fight for a volume which if ever attained beyond normal will prove risky and at best only swap dollars for you in a futile circle.

You might also observe that this fellow's back is directly over a loss precipice, into which he is liable to slip immediately as sales drop below 60 per cent.

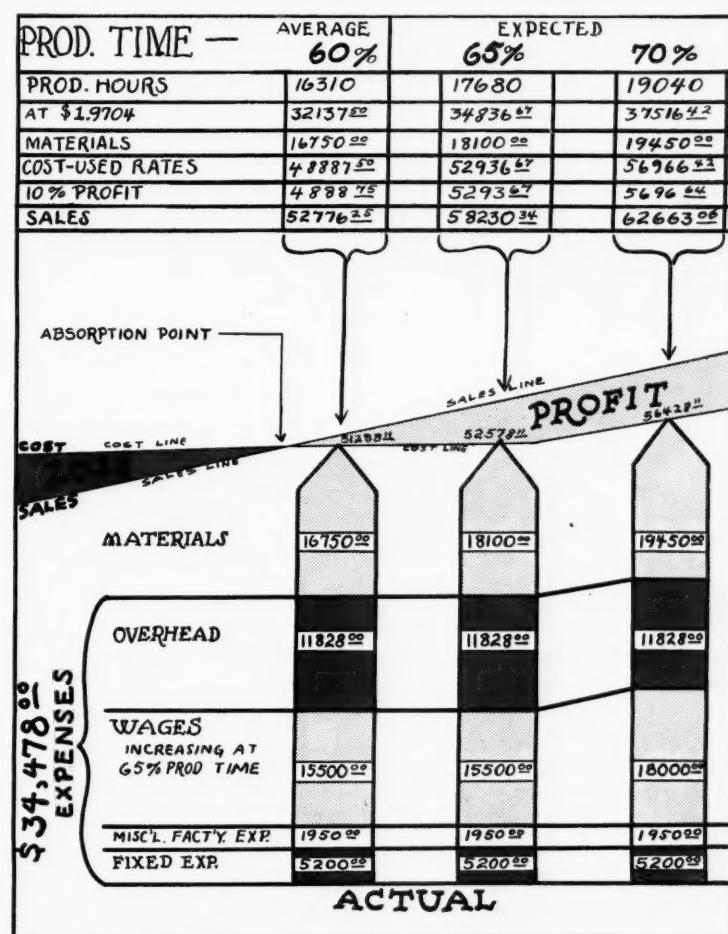
Imagine this fellow's problems if he had been selling at these low rates or cost without adding profit. His absorption point would have been at 65 per cent instead of 60, and this is the predicament of all who labor under the optimistic fallacy that a high volume at cost or at lower rates will bring down overhead and start big profits somewhere ahead—in the future.

Now let us look at a brighter and more hopeful picture. Doesn't it seem reasonable that such a printer would have less profit resistance by selling at average economic rates plus 25 per cent profit? I think you will appreciate a more certain possibility of selling 10,000 hours of productive time at economic rates plus a profit, than the almost hopeless possibility of selling 18,000 or more hours at competitive rates.

You will admit the fact that 39 to 42 per cent productive time could be maintained at a considerable saving in factory payroll, miscellaneous expenses, and possibly some saving in overhead costs. Yet I have based the possibility for more profit upon this minimum volume, with exactly the same expense cost and normal force as used in manufacture of 50 to 75 per cent more volume. You will see from a study of the second chart that this printer

could carry his normal force under the policy of selling at the average economic rates, plus a full 25 per cent profit on all jobs, down to a minimum point of 39 per cent production. The point of absorption would be lower if force and expenses were adjusted to the low volume. If sales should

mate \$900 profit when printing is sold at an economic value, whereas every 1 per cent attained beyond full capacity when selling at the lowest possible price will net less than \$500 profit. The foolish idea on one hand is that this low-price volume seeker is trying to attain an impossible



The first column on this chart is made up from actual figures of one printer's business for last year. This printer estimated at rates based on 65 per cent plant productivity. He lost nearly all of the planned 10 per cent profit because his sold hours amounted to only 60 per cent, and the lower productivity developed higher actual costs than rates used in estimating which had been forecast on an expected 65 per cent production. A comparison of the second and third columns indicates that increased sales beyond 65 per cent would require such additions to force that any profits would be automatically absorbed, which arose from difference between lowered cost rates, brought about by higher production, and the higher rates used in estimating

drop below this deadline it would manifestly be easier to hedge losses by laying off help, cutting work hours, and reducing certain expenses than it would be to make up losses accruing from use of low rates on a volume that cannot reach the high point where they are justified.

This plan not only contains retrenching provisions where a volume plan has none, but there is nearly double the accrual of profit with every increase of production. Every 1 per cent increase from a minimum absorption point upward gives approxi-

volume with everything opposing his effort where he can make \$500, whereas the high-quality full-price printer stands a much better chance of reaching a low-volume point beyond which his profits increase nearly twice as fast.

It seems to me that, of these two plans, the policy of minimum volume at an economic price has every advantage and better possibility of attainment. I believe that even under disorganized local conditions an individual printer can make much more money by this plan, for I know of several

houses which hold unfailingly to this policy, and not one has yet lost a dollar.

Most of you would be surprised at the results of sales analysis made for different concerns, where it has been proven that from 60 to 75 per cent of the average printer's work comes from non-competitive sources, at least from customers who are not in the habit of beating down prices by

portion of your profit out of this possible economy in payroll. This economy looms larger when we note that every productive hour in payroll alone averages \$0.90, and this on 7,000 hours totals over \$6,000.

Now don't you think you'd have a distinct advantage for making money out of a possible saving of the greater part of a \$6,000 payroll, handling ten out of each

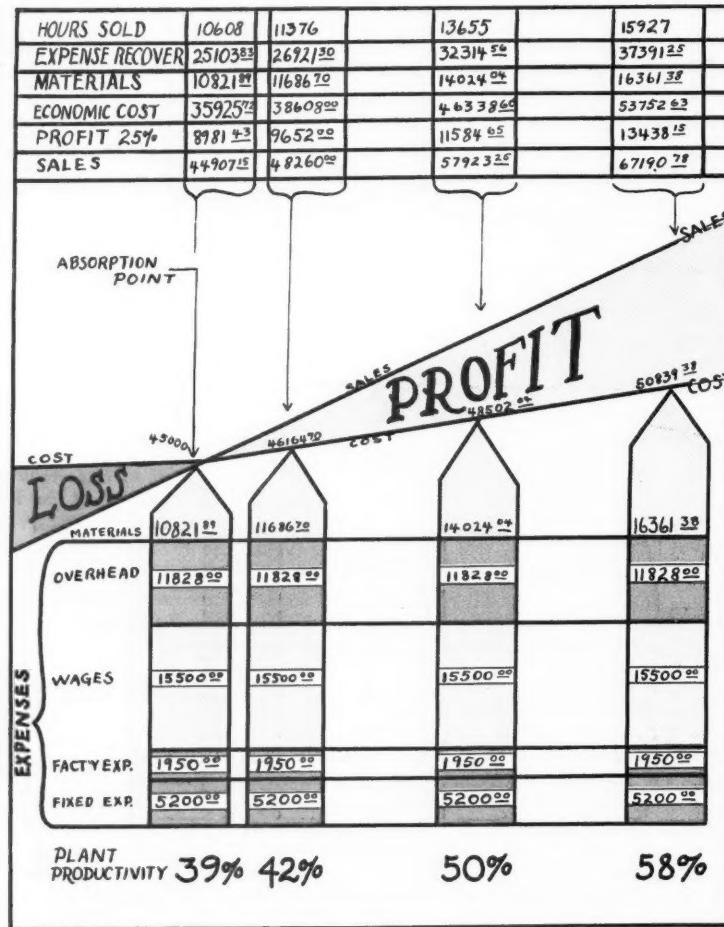
way we might rebuild values and make profitable that which we already have.

I believe as well that there is a more certain individual possibility for clearing money on minimum volume at full price, even where there is closest competition, than exists in a competitive policy, and any man can prove it in six months. He must be prepared to do highest quality work, and above all he must be energetic in sales promotion, be honest with his customers, and believe in the value of his product in a determined way.

A good way to start is to get rid of all customers who are unwilling to pay what printing is worth and cultivate those who are left through service, quality, and fair treatment. This policy and the accumulative good will that flows from it will adjust your position to the place where your profits begin and from whence they progressively increase in much larger proportion to effort than on a volume plan. The best part of this policy is that you'll always have time to go fishing, money enough to buy bait and other accessories, and always have peace of mind, something most printers would enjoy right now.

In closing I'd like to leave this single thought: Just as clean living is the expression of inward virtue, so is profit the expression of respect for values. I want to point to an illustration used by that great apostle of Christian virtue, St. Paul, as he contemplated human failure and gave this admonishment: "Let us lay aside every weight and sin that doth so easily beset, and let us run with patience the course that is set before us, looking unto him (the embodiment of all virtue) who is the author and finisher of our faith." This utterance was suggested by thought of a participant in the Grecian Marathon, of the laurel-wreath reward received by the victor at the "Bemar," the judge's seat.

In the interest of honest and profitable business, without violence to scripture, it would certainly prove infinitely well for every printer to literally lay aside every volume weight with its sin that doth so easily beset and run with patience and honesty the business course that is set before him, looking unto respect for profit, which is the authorization, the sustenance, and the finisher of our business faith. So I would say that profits begin where your faith begins and are maintained just as you maintain faith in your product.



The first column in this second chart exhibited by Mr. Ashe shows that if this printer had estimated for a full profit on economic rates he could carry his normal force down to a low point of 39 per cent average plant productivity before facing liability of loss. The potentialities for profit, due to increased production on the same expense cost, excepting materials, are graphically shown in the other three columns

working one printer against another. Some of the 25 to 40 per cent kind could be reclaimed if a majority of respectable printers quoted decent prices.

Suppose we should grant the fact that as much money can be made on 39 per cent production at an economic price as on 65 per cent at competitive price, by minimizing the force, working hours, and expenses. You will note that this 39 per cent can be done with 10,608 productive hours, and that 65 per cent takes 17,680 hours, a difference of over 7,000 hours. Consider the possibility of making a large

seventeen jobs? Think of the surplus capacity of your organization under this plan, and value accruing to your firm in better service, finer printing, and unlimited capacity for enlarging profits built on this certain foundation. Then figure what your profits might be when once you have gained a possible volume of 50 per cent —at least \$10,000!

Finally, I want you to see that this printer and every other printer might easily make money on less than his present volume if all representative houses held full respect for an economic price. In this

Advertise Superiority

If your product is superior, make sure that the public knows about it thoroughly. Otherwise, before it wakes up to the unusual excellence of your article somebody may advertise the public into suddenly wanting something else.—Ed Wolff in a recent article in *Printers' Ink*.

Do You Deliver Your Working Tools With Every Printing Order?

MORE than thirty years ago I was managing a good-sized printshop in New York City, when I had a post-card invitation from the office of a well-known publisher to "submit bids" on the printing of a thousand government post cards. He was perfectly frank in saying that he had sent out something like seventy invitations to submit bids. It was not only the mental picture of the pimply little pup who had outraged my sense of commercial decency every time I went into his office, but the indignity of the whole proposition, that impelled me hotly to refuse to pay any attention to this invitation.

But did he get bids? He did; plenty of them. Printers in those days were scratching for jobs in any way that they could be scratched for, and it was the single observation of another well-known New York publisher that the printers and the engravers were just "the doormats of the New York publishers!"

Now, after those unpleasant days, the United Typothetae of America has educated printers into a certain measure of self-respect. Yet even now one sees evidences that the printer has failed to arrive at a reasonable estimation of dignity and propriety in his craft. In a prominent printers' periodical appeared a query recently as to the sale of type pages, and the advice was given that the printer should not sell to his customer the type which he had set for that customer, even if paid the price of the metal.

Of course the advice was sound, and it gave rise to the thought which I have put at the head of this plea for more dignity and more decency in the relation between the printer and his customer: What does the printer sell? Surely he can only properly sell the finished printed result, and not parts, fixtures, machines, appliances, and technical requisites which go to produce it. His charges should be for just the printed result, and if he is wise he will never add any details which will give the grasping, greedy price-hunter a reason to sub-

* * * * * By J. HORACE McFARLAND * * * * *

What does the printer sell? A fair question, with customers frequently expecting to be given the type or the cuts or other trade material not included in the bill. A constructive article

ject him to the indignity of requests to send along all the things that he mentioned except the trousers he wore when he made the estimate!

Instances have been known when the customer demanded the monotype ribbons used to put his work in type, and of course the same gentleman would insist on the linotype slugs without paying the metal price. The unfortunate attitude of some printers who are hungry for work might have justified the customer in asking the printer to send along the pen he used to prepare the estimate, or the typewriter (if he had one), and at least the necktie he wore while he was thinking out

the details of his own lack of dignity! No, the printer ought to sell only completed printing. He ought not to sell with it his dignity, his trade standing, or the details of his plant.

The Typothetae code of ethics provides that nothing involved in the production of a piece of printing is to be sent to the customer unless some specific separate arrangement has been made for that delivery. This is presumed to cover drawings, designs, engravings, and the like, and there is a very adequate reason for this declination to deliver anything but what was contracted for, in the shape of the finished printed result.

The printer of accomplishment and standing is more than a tradesman. If he is not an artist he is mighty close to one, and his is the art which not only mothers progress but generally fathers it as well. He has devoted to it, if he is good enough to have attained a reasonably good commercial and professional reputation, all or a part of his lifetime without accumulating any of the "front," "side," or "standing" which would warrant him in charging what the attorney, or the doctor, the engineer, or the architect would charge for just the same "front," "side," or "standing." His ability to serve is not charged for. To be sure, a properly kept overhead does include a factor of salary for the experienced printer, but does that cover his accumulated life-experience and his business knowledge?

For this reason, as well as for the very definite and simple reason that the law protects the tradesman in parts and tools of his vocation, the printer is right in definitely

Characteristic of the forceful advertising of this nationally known concern. The center spread of a mailing folder

refusing to deliver any of the engravings—color or black—designs and photographs, or other items directly or indirectly related to the accomplishment of the piece of printing which should have been sold as merely completed printing.

A tailor served me for full forty years. One time he showed me a trousers pattern, with the statement that he had made fifty-three pairs of trousers for me from that pattern. I suggested that I ought to take that pattern away with me. His answer was prompt, and profanely emphatic. He said that it was his, and that he had sold me only trousers, not patterns, adding with further vigorous expletives that if he gave me the pattern which involved his particular and pleasing knowledge of how to cut trousers, I could take it to any cheap tailor and get my trousers made. Of course he was right, not only legally but ethically, and I didn't want the pattern; rather, as a self-respecting printer

who had refused similar requests from piggish customers, trained to their piggishness by other printers, I wanted to see how another tradesman was affected by such a request from his customer.

Any printer who will think this thing through will soon realize that it is best for him to protect his standing and his dignity in accordance with established and legal trade practices, and to deliver these extra items only upon a very considerable additional payment which represents the value he puts upon himself as a master printer. In a long experience in which this question has been raised several times, I have met it for color engravings by an additional charge of around 50 per cent of their cost, as representing the experience I put into their production. That is a merely arbitrary formula, and I am not suggesting it save as an illustration of a principle which, I trust, my fellow printers will agree is entirely sound.

Are You Proud of Your Proofs?

By JAMES PAUL BAXLEY

FAR too many printers look upon the sending of proofs to customers as a routine matter, and fail to be certain that they are representative of the finished job. Many good but particular customers have been lost in just such a way. In a vocation that is composed of so many intricacies it is well to regard each step of manufacture as a definite unit, no one of greater moment than another.

The first and foremost requisite in making good proofs is the press itself, for a good proof press will give a sharper and

good proof press saves time on the printing press and speeds up production.

Most modern proof presses produce fine proofs, but even if you lack the newer equipment it is still possible to satisfy yourself and others by using care with the proof press you now have. See to it that the brayer is covered with a good roller compound suitable to the weather. It is useless to expect a winter roller to give good service in the warmer months, and vice versa. Have your galley-boy clean the brayer and the ink plate daily. This one

Being transparent, it is suitable for registering color forms in advance of their press lockup. This paper will take half-tones satisfactorily and is considered ideal for that purpose by some, although a good grade of enamel is best. However, the choice of paper should be gaged by the kind of job you have at hand.

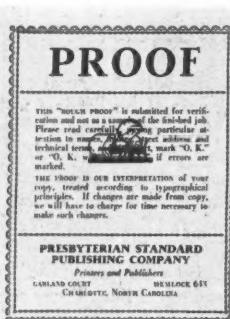
If it is your practice to rule a book-heading first and then set up the form, submit the proof on onion-skin, pasted over the ruler's proof. This will enable the customer to get a clearer conception of how the job will appear when finished. Sometimes this will save a reprint of a job that the customer might have okayed through lack of understanding.

Letterhead proofs are usually best on the bond stock on which they are to be printed. Always have sample sheets cut to regulation size, convenient to the proof press. You might even try this scheme on envelopes and similar work.

Always indicate with pencil lines the proper margins around the type form. There is quite a bit of difference between a proof so marked and one not marked.

It is not always practicable to pull a proof in the color of ink which is to be used in printing, but very often this saves tying up a press until the color of ink has been determined or okayed.

Never send dirty proofs to a customer. Read them carefully and correct all mistakes before sending them out. Nothing incenses a customer more than proofs not checked. He is very apt to be critical in this respect, and you cannot blame him. Proof envelopes should enclose all proofs sent out, and these should be neatly printed, preferably in several colors.



The impression created by clean and attractive proofs is heightened when they are received in a neat envelope that is printed in pleasing colors

cleaner impression, making it possible to detect wrong-fonts and errors cunningly hid from the naked eye. Some of us use galley proof presses and try to do justice to a halftone of fine screen, voicing various unpleasant names for the engraver who furnished the plates and charging him with the imperfections shown in the resultant proof. It is needless to say that a

operation alone makes for neater work. Use a good grade of ink. Don't scrape up the leavings from the cylinder-press fountain and expect it to answer the purpose. Keep it moist by pouring water in the can daily, and you will have no trouble with it drying out.

It is an excellent practice to use onion-skin paper for the general run of proofs.

A Photoengraving Text

A comprehensive book that is almost non-technical in simplicity of its descriptions of the photoengraving processes and effects has been published by the Sun Engraving Company, Limited, of Milford Lane, Strand, London, under the title of "The Sun Compendium." Consisting of nearly two hundred pages and pleasingly bound in leather, the book maintains its unusual character in the high quality of its contents. Every phase of photoengraving is covered, with illustrations which demonstrate the various effects yielded by the different screens and finishes. Several pages are devoted to price charts for half-tones, electros, and color plates, and the customer can easily estimate the cost of the work he is planning. The later pages of the book contain practical information on paper, inks, and other factors which enter into the printed job. This excellent compendium was prepared by Thomas S. Barber, of the Sun Engraving Company, and may be purchased from that firm.

Are Imperfections the Foundation of a Type Design's Character?

IN RESPONSE to a demand following the appearance of my previous article on modern typography, I have prepared for reproduction the matching italic for the first design already shown in roman in THE INLAND PRINTER. Here also is exhibited a fifth design, both in roman and italic. The desire to supplement the series of four faces, as was originally planned, with one more type face, of freer line, a bit more devil-may-care yet not devoid of hint of classical sources, having strength without rudeness, which without being pretty perchance might achieve some beauty; something that would be the antithesis of the Bodoni motif, which was anathema to William Morris—such was the inspiration that led to the creation of Freestyle. The italics for the modernized Bodoni, French, and antique faces shown are only in pencil, not as yet having been drawn in ink, to admit of reproduction.

Roman and italic lower-case both derived originally from the calligraphy of the scribes; and of course the handwriting

* * * * * By GEORGE PARKER HOLDEN * * * * *

Dr. Holden's first article, in our January issue, was not published in the belief that the designs, in some instances radical departures, would precipitate a rush on the part of typefoundering agencies to adopt his ideas. And it was not rejected in the belief that whatever is right, that improvement even in the basic formation of our type characters is out of the question. It was published because it appeared to represent a measure of original thought along worthwhile lines, because it might stimulate experiment on the part of letter artists and possibly type designers more adept with the pen than the doctor, and more especially because it looked like something that would provoke considerable interest. This last it surely did—pro and con. And among those taking exception to Dr. Holden's views is a man who has been closely identified with typefoundering for many years and who is generally recognized as one of the world's authorities on type and printing. Read this second and final article of Dr. Holden's, then the chief dissenter's letter which appears in the panel following—and draw your own conclusions. But don't crawl into your shell and say that the character "g," for instance, cannot be definitely remodeled and do a better job in its new form. This is an age of achievement.—THE EDITOR.

the first known italics were thus compressed it necessarily follows that succeeding italic faces should so be made!

With this fifth of the series I suspect that my incursion into the fascinating field of modern type design is ended. However, if I have made any noticeable impression upon the great world of printing as to the reasonability, practicality, and advantage of the type reforms that I have noted and sought to demonstrate, the result will have been worth the effort.

Subsequent to the advent of the first thesis I have been the recipient of various

letters, a few critically caustic but more of them cordially commendatory. Because one of the former class so evidently and eloquently expresses what other readers might have liked to say in writing, even though refraining from doing so, I will quote from it at length.

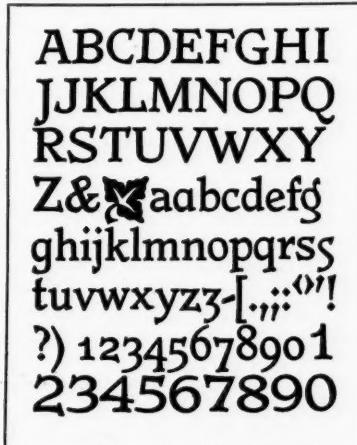
Of course I was prepared to find that in certain quarters the theories expounded would be received as rankly anarchistic. But I did not anticipate that an eminent representative of the as-it-was-is-now-and-ever-shall-be school of professional type connoisseurs—though I credit the gentleman with honest intentions—would accuse me of insincerity (whether conscious or unconscious) in “prating” of increased legibility, when what I (nothing else than a would-be typographical bolshevik, by all the sacred canons of the printing art) really did was merely to express my own “preference for particular letter shapes.” He further said that my article “does not contain a single original idea,” is “nonsense,” and “contributes nothing to typography”; and, again, that character is the chief virtue of a good type face, and that certain diversities and imperfections in the design are essential to this, just as it is impossible for an artist to build character into a human face by constructing one composed of perfect individual features.

That either a type face or a human face may possess much both of beauty and of



The italic of the original design, No. 1, the roman of which, originally shown in the January issue of *The Inland Printer*, appears in the panel at the right

of individual scribes might vary in the compression and expansion of the letters. But, once having set upon a design for type in roman lower-case, why adopt a "mating" italic much more compressed than its roman? Tradition again. Because



character despite imperfections, we cheerfully agree; but that these imperfections are a *sine qua non* of character we hardly can accept. A Grecian sculptor once put a perfect head on a perfect neck, rising from a perfect torso, from which torso sprung perfect limbs. Is, then, the resultant glory of the Louvre devoid of "character"? Or would she be rendered characterless by an authentic restoration of the arms with which originally her creator endowed her? And is there no perfect architecture possessing character?

Part of my answer to the above-quoted broadside I will enter here in the form of what I might call My Typographic Creed:

1. The roman alphabet is the common heritage of all literate humanity, within this class no particular group of persons having any monopoly of appreciation of its value and utility.

2. The said alphabet is a means to an end and not an end in itself. As expressed, either of old or in modern times, at the hands of various letter designers, that end is the promulgation of thought through printed words.

3. The clearer the type face, that is, the easier that printing is read, the better is this end accomplished.

4. It follows, then, that typographical forms should not be held inviolate to modification if newer shapes can add anything to legibility.

It should be observed that the terms "readability" and "legibility" are susceptible of two meanings, what one likes best to read and what actually is easiest to read; and doubtless many persons would rather read the printed page that appears most familiar to them. But it should not be overlooked that familiarity with many new things may quickly be acquired; and that a new generation is coming up that at present is not familiar with much of anything, and, in so far as printing is concerned, that it would be to its advantage to become familiarized with what is easiest to read. It would be better for the eyes.

We have suggested no essential change in letter details that does not either enhance the uniformity of the type design or better the balance of black and white by increasing the white space within letters, which latter certainly does result in greater clearness of print, as is susceptible of scientific proof regardless of anyone's individual cultivated or esthetic predilection for particular letter forms. This is the common knowledge of optometrists and of all physicians who have tested eyesight.

We are not unfamiliar with the voluminous technical discussions and laboratory experiments that have gone on through the years concerning just what is legibility in a type face, and the elements involved, physical, physiological, and psychological. Much of it tends but to confusion worse confounded. We have the Clark University report of some fifteen years ago, and also that of the Committee of the Medical Research Council, on the Legibility of Type (London, 1926), appointed by the British Treasury at the instance of His Majesty's Stationery Office. Dismissing

much of these ultra-scientific experiments, we cannot resist the conviction that the best test of the readability of print yet devised is simply to read it, and that, though print is read as units of words, and by the more expert as words grouped, even to the extent of a whole line, yet the distinctness of individual letters is the basis of the whole matter. Other vital factors in easy reading are the size of the type face, neither too large nor too small, neither too compressed nor too much expanded, ade-

six-point size, than most or many of the acceptedly standard cuts of type faces that are already in general use?

The aforesaid type connoisseur also says that the designs shown all have an "amateurish" flavor. By that we judge that he does not charge that they display ignorance of the standard and classical letter forms; what he really seems to mean is that, in deliberately rejecting or attempting to improve certain of these, the designs are made to appear unlike any professional foundry product. But, dear me, of course they are different; that is just what the whole monograph that they illustrate was devoted to explaining was the intention! The only "must" that we recognize in the way that any letter shall be made is that it must at once be recognizable as the letter it is intended for; after that we think that the clearer it is and the more pleasing to the artistic sense, the better it is. This should be a good enough dictum for readers, if not for those critics who regard a type face primarily as an *objet d'art*. And is there no such thing as justifiable modern, or even modernistic, art?

Among the appreciations received concerning the article, the first is from an artist of international repute; one is from an architect; two from instructors in printing; two from eminent librarians (one says he is "struck favorably with the designs," likes what is said on the subject, and concludes with, "More strength to your elbow"). A number are from printers and advertising men; and another comes from an internationally known author and member of the editorial staff of one of the most prominent New York City newspapers, who writes as follows:

"From one type jerker to another, let me thank you for your article on the improvement of type faces. . . . This appeals to me more than you might think. I began to set type when I was fourteen; at nineteen was the job printer in the state printing office at . . . , later a typesetter on the San Francisco *Examiner*. . . . Deep down in my heart I am a printer and a pressman. Type faces and the type adjustments and proportions mean much to me. We are kindred in our appreciation. Your criticisms are all basic, but your interpretation is pure art. Thank you for starting the pulse beat in an old printer."

One advertising man, a "former teacher of printing and the actual shop processes for a number of years," writes:

"The points you brought up are as well founded as any with which I have come in contact for a long time. I believe that you really have taken up the subject of type from the standpoint of the reader rather than from that of the professional designer or founder. Incidentally, I am sure that your redesign of Bodoni would be more readable than the original. Probably for the very reason that type design does

ABCDEF^{GHI}
JKLMNO^{PQ}
RSTUVW^{X_Y}
Z&aabcde^{fghhi}
jklmnopqrsstuv
wxyz³ABC^D
FGHIJKLMNOP^{KL}
OPQRSTU^V
WXYZ&abcde
fghijklmnopqrss
tuvwxyz³

An original and the fifth and final design, known as Freestyle

quate but not overemphasized serifs and ascending and descending stems, the spacing between letters (fitting), words and lines also adequate but not overdone, and the lines of print not overlong. Practically all of these factors may be summarized as a *good balance between the black of the print and relief of paper background*.

We have had no intention of claiming originality of conception for all of the reform ideas submitted. We know that the application of some of them has been attempted, and mentioned it; but they have not received the general acceptance that we advocate. Others of these ideas may have been suggested previously, but, in our ignorance of the fact, they are just as original with us as with any who rightly may claim priority. Yet others we believe have not publicly been noted till now.

The impartial attitude that we suggest in the judging of any new type design is for the critic to forget for the moment that it is *new*, and, imagining that the face was cut long years ago and only now unearthed, then to query, How does it strike one? Is it symmetrical and uniform? Is it or is it not easier to read, say in five- or

not have more of originality, I wouldn't dare present any criticism of Bodoni within earshot of typographers who have worshiped this type for years. I have never been quite able to reconcile myself to the idea that Bodoni is the remarkably readable face which some claim for it. I have always felt that the extreme contrast between the light and heavy elements produced an 'animated' effect on the type group which is not conducive to concentration on the thought that is carried by the words in that group."

Another advertising man says that he believes the designs have practical value, and "would like to make use of them in my work. You are particularly to be congratulated, I think, in having developed such clear, legible faces, without losing the general effect of the beautiful informal old-style types, despite radical changes."

The author of a well-known book on fine printing and associated with one of the best-known printing companies in this country, itself noted for its fine book press-work, expressed his "many thanks for sending me THE INLAND PRINTER article," and concluded with the words: "I think you make out an excellent case."

But of course the reaction of the first-mentioned critic to the attitude of these others is easily prognosticated—they simply are not qualified to speak. Not being of the truly initiate, they do not know what they are talking about. It is true that some of them are only gentlemen of more than usually cultured intelligence and with strong literary and esthetic tastes, others are merely printers and advertising men, and another is simply an old printer and present-day author and editor on a world-famous metropolitan newspaper, a man of exceptionally versatile experience and sympathies. But all of them can read print, if some are past the age of keenest eyesight.

The super-refined and the circumscribed viewpoint of some typographical authorities I think is exemplified by the statement of one of them, that De Vinne was not a good judge of type, and, of another, that Goudy has not yet designed a face suitable for bookwork. Are not these men obsessed by a fervor of allegiance to the old masters in typography that inhibits them from conceding that anything further can be done to improve type forms in general use than already has been done? While this attitude eloquently bespeaks their loyalty, it is not a scientific one. Why cannot the question be viewed more dispassionately, and yet sincerely and not incompatibly with a deep admiration for the work of these letter designers of old and with a genuine love for the splendid art of printing? And perhaps there is possible an honest difference of opinion even amongst authorities. At any rate, in medicine such a phenomenon on the part of specialists is not unknown to general practitioners.

"Nonsensical!" Says This Noted Authority

I have read Dr. George Parker Holden's article on type faces in THE INLAND PRINTER.

At the present time there is being printed an enormous effusion of bumble, misinformation, and silliness in relation to typography emanating from a prolific group of pretended authorities. As for Dr. Holden's article, I find it as amusing as it is nonsensical, and without a single original idea in the proposed re-forms of certain letters.

In every recent period of the typographic art there have appeared little groups of remodelers of the alphabet, of spelling, and of the lay of the type case. Each group has lived, died, been forgotten, and then, after an interval, been reincarnated. Dr. Holden prates about readability, but what he means is his preference in letter models. Those least informed about letter models are most prone to have a preference for the least legible; every printer who comes in contact with buyers of printing knows this to be a fact.

It is true that types are made to read. It is equally true that types are made to sell. In the manufacture of type series it has been demonstrated that readability induces sales, and this conjunction is the best proof of merit in a type face. After all, it is character in the design that establishes merit that achieves success. It is character in a human face that makes the face notable and handsome. If the modeler of a sculptured human face proceeded by making what he considered to be a perfect nose, perfect lips, perfect eyebrows, a perfect chin, perfect ears, a perfect jaw, etc., and then stuck these perfections on the face model, the result would be a characterless face. Through excessive attention to letter (or feature) models Dr. Holden has eliminated the quality that makes a type face acceptable to the grand jury of printers.

If Bodoni had used Dr. Holden's design No. 2 we may be sure that he would be unknown to fame and his books unsalable to connoisseurs of typography. Garamond was sixteenth, not seventeenth, century. I have been unable to find any vital similarity between present-day Elzevir or French Old Style and the type used by the Elzevirs. It was the Bodoni model of roman letters that eclipsed the Caslon and Baskerville.

In considering readability the word effect must be the basis of study. In considering harmony of the design the study moves to the individual letters. Nothing is more useless to typography than an effort to build up a theory as a basis for better readability upon a faddish adherence to a model of two or three individual letter models.

As a supplement to the article I am discussing, I suggest that Dr. Holden write another to demonstrate the applicability of his design No. 1 (or, for that matter, Nos. 2, 3, 4) to the composition of an encyclopedia. After all is said and written, the final test of readability is in the use of a type design in works of reference and in newspapers. Finally, fairly close approximations to every one of his designs may be found in the obsolete type-face lists of typefoundries. I am Philistine enough to believe (with belief based on repeated experiences) that the typefounder's statistics of the extent of sales of a type face over a period of, say, five years are the truest test of its merit.

As a printer and typefounder whose business it has been for many years to know the relative merits of type models as marketable things, I would wish no typefounder a greater injury than to have a director of type models such as Dr. Holden. His article, if it were worthwhile to do so, might easily be shown to be absurd in its recommendations, which if put in practice would be harmful to whatever is beautiful and legible in current typography. If I were a freelance writer nothing would please me better than to expose the fallacies of his conclusions regarding type models.

However, no harm is done by such discussions as Dr. Holden aims to encourage. Every art has its lunatic fringe, and at the present time typography is overprovided in that direction. Yet the world moves on, and whatever is good in type modeling will survive, and whatever is not so good will in due time enter into oblivion.

Rosenwald Industrial Museum to Have a Department of Graphic Arts

By M. E. BORTON

DURING a European trip Julius Rosenwald, the Chicago philanthropist, became so interested in the Industrial Museum in Munich that he determined to give encouragement and assistance to a project for equipping a great industrial museum in Chicago. Accordingly, when through the activity of the Commercial Club of Chicago the South

Of greatest interest to the printers, of course, will be the graphic-arts department. In keeping with the determination of the directors of the museum to engage as organizers of exhibits only men participating actively in the given industry, and with high personal qualities, culture, and idealism, Henry Lewis Johnson, of Boston, has been appointed to take charge of

idealist of the finest sort, with a sound basis of many years' practical experience. Mr. Johnson initiated the movement that resulted in the organization of the Society of Arts and Crafts. He organized and was for eight years editor of *The Printing Art*, issued by the University Press, of Cambridge. For five years he was instructor in business printing in Boston University, and he has conducted courses in the history and technic of printing at New York University. Mr. Johnson is an author and also an expert typographer.

In Mr. Johnson's department in the Rosenwald Industrial Museum there will



The Liberal Arts Building of the Columbian Exposition, now being reconstructed as the home of the Rosenwald Industrial Museum

Park Commissioners voted a bond issue of \$5,000,000 to house a permanent industrial museum in the Fine Arts Building of the Columbian Exposition, in Jackson Park, Mr. Rosenwald became sponsor for it. He generously contributed \$3,000,000 for the purpose of purchasing, building, and installing exhibits, and the museum was incorporated under the name of the Rosenwald Industrial Museum.

When opened to the public it will be comparable to the best museums of the kind in Europe, and will be a credit to this nation and to the idealism and energy of the men engaged in organizing it. Waldemar Kaempfert, the executive director of the Rosenwald Industrial Museum, is eminent in scientific and educational fields. As a patent attorney, editor of *Scientific American*, science editor of the *New York Times*, and author of works on astronomy, aviation, and power plants he has an intimate knowledge of industrial and engineering progress. The museum will be divided into departments, and exhibits will show the effects upon and the progress made by civilization through the invention, use, and development of mechanical devices. All major industries, including printing, transportation, textile manufacturing, metal-working, will be represented.

the graphic-arts section. He will select historical and modern printing exhibits, and will organize the whole department, employing working models as far as possible. Mr. Johnson, an alumnus of the Massachusetts Institute of Technology, is an ideal selection for this position. He is an



HENRY LEWIS JOHNSON

be models of an early typefoundry, also bindery and press equipment, late improvements, the most modern methods of machine composition, and automatic printing and binding machinery. He will arrange also similar exhibits in engraving, photography, and lithography. In the publishing field there will be exhibits of books, magazines, newspapers, and advertising. With distinguished organizers for every department, and with the vast resources at hand, the Rosenwald Industrial Museum will be one of the greatest educational institutions of its kind in America.

Reader-Intelligence

The Boston *Transcript* is one of the best-edited newspapers in the country. It has a high-grade content, with a circulation of 60,000. But the Boston *Post*, and Hearst's evening paper, which the masses read, have circulations, respectively, of 400,000 and 350,000. The editor of one of our big Sunday newspapers some time ago declared that no newspaper which shoots over the eighth grade will ever be a success. I personally believe his estimate was too high. The sixth grade would be better.—Grove Patterson in an article in *West Michigan Advertising*.

The Significance of Humidity as It Affects the Printing Plant

WHAT is the nature of humidity? Of what interest is it to the printer? Why do we hear so much regarding humidity these days? These questions are but a few of the many we hear asked and variously answered whenever printers get together.

Humidity is a natural phenomenon that has always been with us and always will be. Humidity cannot be dispensed with, like the reading of the minutes, but it can be increased or diminished and thereby kept under your control, and harmless—or helpful, whichever you choose.

Humidity, in general conversation, denotes relative humidity, which is the term used in referring to the water vapor contained in the air. Air which is saturated with water vapor contains all the water vapor that it will hold, 100 per cent. The addition of any more water vapor is impossible. Attempts at the addition of more water vapor result in fog or in rain. If a roomful of air at any given temperature contains half as much water vapor as it can be made to hold at the same temperature, it is said to be of 50 per cent relative humidity. If it actually holds one-fourth of its water-vapor capacity it is said to be of 25 per cent relative humidity; if it holds three-fourths of its capacity, it is of 75 per cent relative humidity, and so on.

The relative humidity of the air, or the percentage of water vapor contained therein, has no effect on a piece of cast iron, and shops which work with cast iron are not concerned with humidity at all. From the standpoint of their product, of course, the humidity helps only the workers, of which more later. But a textile mill, or a printshop, or any other industry working with silk, cotton, wool, paper, or any other material which has the power of absorbing water vapor from the air, is vitally affected by the factor of humidity.

The materials which have this water-absorbing property are said to be "hygroscopic." They not only can absorb water from the air, but they can give it up to the air. Whether they absorb or give up water will depend on two questions: (1) What percentage in weight of water does the material contain when brought into the room? (2) What is the relative humidity of the room?

Consider a room in which the humidity is 55 per cent. A certain grade of paper has been stored in a dry, steam-heated warehouse until it is thoroughly dried out,

* * * * * By F. S. FRAMBACH * * * * *

You need be no scientist to understand this discussion of humidity. It tells you what humidity is; what its relation is to the well-printed job; what action you can take on it

and then a shipment has been made to a pressroom where the humidity is 55 per cent. The pile of dry paper immediately begins to absorb moisture from the air. The moisture causes a minute swelling of the paper fibers, and the sheet lengthens. This lengthening, or stretching, is most marked across the grain. Swelling of the fibers causes an increase in the thickness of the paper sheet as well.

If the room remains at 55 per cent humidity the paper will continue to change in size, curl, and warp, until it is in equilibrium with the room, when it will lie flat. It will not change farther in size, or curl, as long as the humidity does not change. But a day or so later the weather changes, more steam is used to heat the pressroom, and the humidity drops, say to 30 per cent. What happens to the paper? It struggles to get into equilibrium with the new conditions in the room. The edges of the pile give up moisture to the air, the fibers in the edges get closer together, the edges shorten, shrink. If the first and second colors of a four-color job are put on during the period of 55 per cent humidity, and the third color applied when the humidity had dropped to 30 per cent, the register will leave much to be desired.

Changes of humidity indoors occur in the winter due to changes in the outside humidity and changes in outside temperature, which necessitates the use of more or less steam heat, depending on whether the outside temperature has gone down or up. These changes all have their influence on the humidity in the pressroom, causing it to vary from day to day and from hour to hour, unless the management has installed machinery designed to correct this difficulty.

One nationally known lithographer expressed himself to the writer some time ago in substantially the following words: "If you put my plant in the tropics where it rains and is damp all the time, I can do good register work; or if you put me in Arizona where it is dry all the time, I can do good register work; but if you put me

in the tropics one day and in Arizona the next, I'm through. Now that my plant is equipped with humidifiers, the weather outdoors does not bother me at all."

The stretching and shrinking of paper due to changing humidity are not all that affect the printer. To take ink properly the paper must contain a certain amount of moisture. Just how much depends on the grade of paper, but it is a fact that when the humidity is somewhere between 50 and 60 per cent all printing papers take the ink most satisfactorily. The impression is clear, the edges of the impression regular, and the general appearance much richer and more uniform. The ink adheres to the paper, minimizing the chances of offsetting. When the humidity is controlled the best ink mixture can be adhered to and the printer is thus assured of uniform results. Waiting on the weather has become a thing of the past.

Rollers, in a pressroom where humidity is not controlled, stretch and shrink as the humidity changes. This stretching and shrinking action causes minute cracks to occur on the surface of the rollers. Ink is forced into all these cracks, resulting in spreading. The work done by the roller becomes poorer and poorer, finally resulting in the scrapping of the roller. Another thing—the diameter of the roller changes with the humidity, necessitating constant resetting. All this is due to the fact that rollers too have hygroscopic properties.

Plants using wood furniture in forms are troubled by bulging of the forms when the humidity is high, and loosening when low. Wood is another material possessing hygroscopic properties. Static electricity, generated by friction of non-conductors, and which is often spoken of as frictional electricity, is an enemy of printers. It causes sheets of paper to stick together, thus interfering with feeding, printing, jogging, and folding of the paper. Sticking of printed sheets causes offsetting.

Moisture in the air is a conductor when this moisture is present in sufficient quantity; it conducts the static away as fast as

formed, and the printer is free from static troubles. About 45 per cent humidity is the "critical point" for static. Below that point static is always present; above it the static is absent. It is assumed, of course, that the paper is in equilibrium with the atmosphere. If dried-out paper is brought into a humidified room and processed immediately there will be evidence of static; but if the paper is "conditioned" there will be no sign of static.

A common error is the belief that the temperature of the paper is the controlling factor in the generation of static. As a matter of fact the temperature has a negligible effect, the moisture content being the important consideration.

Curling and warping of paper cause trouble in proper feeding with folders and other machines in the bindery. Static also causes sheets to cling together when going through the folder, or else causes them to flop over on themselves, thereby clogging the machine. All these troubles are in evidence when the humidity drops too low.

The amount of moisture in the paper has a vital effect on the folding strength. When folded when too dry the fold is uneven, crackly, and liberally supplied with "whiskers." Coated papers especially have a tendency to crack at the fold. The writer has seen shipments of expensive multi-color booklets which were rejected by the customer because they practically dropped apart when handled. The folding had been done when the paper was excessively dry, resulting in the partial cracking of the paper. When handled the crack naturally spread, with serious results. The loss taken on one shipment would have paid for the humidifiers for a fair-sized printing plant.

Humidity affects the health and comfort of human beings. When it is too high, one is depressed; when too low, the skin is dry and easily chapped, the nasal passages are affected. When working hours are spent in a dry, overheated room resistance to disease, especially colds and throat and lung troubles, is lessened, and this greatly increases the tendency to take cold. A dry, hot atmosphere causes sleepiness and a general let-down of interest in the work, followed by a marked loss of efficiency. This condition seems to be most apparent in the afternoon. Statistics show that workers employed in humidified mills or workrooms have lowest sickness rate.

The following facts are from a letter written by the vice-president and general manager of one middle-western printing plant two years after this executive had made an installation of humidifiers:

"Our humidifying system was installed in December, 1926. During the fall of 1926 we experienced a very severe rainy season, which caught us with several large runs of process colorwork on our presses. Due to expansion and shrinkage of the paper in our cylinder pressroom, we had

to practically reprint one job and take a heavy loss on two others. After this experience we made inquiry with reference to humidifying systems, and after going into the matter very thoroughly we had the humidifiers installed.

"We feel that this is one of the most wonderful improvements we have placed in our plant. It has absolutely eliminated all static in both the cylinder and small-job-press departments, as well as in the bindery. Since the installation of these humidifiers we have not had any trouble whatever with shrinkage or expansion of paper stock. The machines are set for 55 per cent humidity in all three departments, and in transferring stock from the cylinder pressroom, which is located on the

fourth floor, we do not experience the trouble we had in the past due to static on the folding machines. We keep our stock in the cylinder pressroom, and for this reason it is perfectly conditioned when we are ready to go to press. Another way in which it has helped us is in clarifying the air in our cylinder pressroom. This has made working conditions much better, and pleases our employees very much.

"We have no hesitancy in recommending our humidifying system, whether a concern's pressroom is located in the basement or on a higher floor. We suggest, however, that if the system is placed in the cylinder pressroom it also be placed in the bindery, as it will be found a great help in the work of that department."

Humidifiers and Paper Conditioners: Sound Data on Available Equipment

By A. E. DAVIS

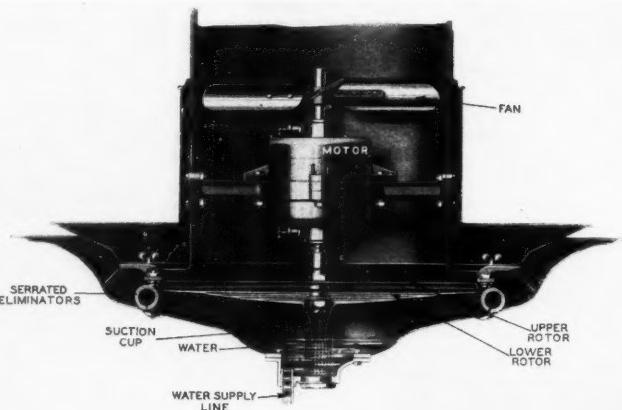
THE value of humidity control and paper-conditioning in the printing and lithographing plants has been clearly proved by many articles in these columns, and will not be discussed here. Such equipment increases output, reduces the amount of spoilage, improves the quality of printed jobs, and lowers production costs. But the printer convinced of the need for this equipment immediately faces another vital question, "What reliable equipment is available?"

This article answers that question. It describes the important makes of humidify-

PRINTER does not express any opinion as to the relative merits of the products described. Readers interested in one or several of these products should write to the companies at the addresses given for additional information, and with the data received can arrive at reliable conclusions.

The descriptions of the equipment, in alphabetical order by firm, are as follows:

American Moistening Company, Providence, Rhode Island.—Probably the most foolproof type of humidifying equipment is an atomizer equipment. Its practicability lies in elimination of operating atten-



Cross-section view showing interior parts of the Simplex humidifier, which is manufactured at Providence by the American Moistening Company

ing and conditioning equipment offered to serve the needs of printing and lithographing establishments. The information is reliable; each description has been approved by the company offering that equipment on the market. Of course THE INLAND

tion, as an atomizer system is operated by compressed air and the operating attention is centered at a single air compressor. The use of atomizers makes for a fine distribution of humidity and for uniform conditions throughout any given room, in

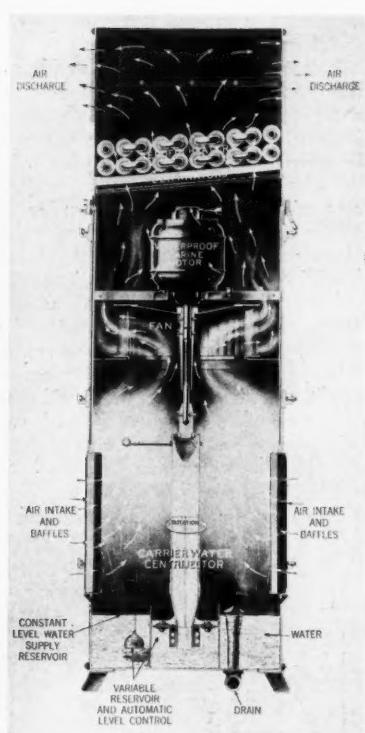
that the units are of small capacity and consequently are placed on close centers, thus making for uniformity of delivery throughout the given amount of space.

A typical atomizer hookup is two sets of $\frac{3}{4}$ -inch pipes on $3\frac{1}{2}$ -inch vertical centers, the lower pipe carrying water and the upper pipe carrying air. Thus the water delivery is induced by air pressure, which has many distinct advantages. In case of air failure no free water can be delivered and no damage ensue. Again, there is assurance that every particle of water is fully atomized so as to serve its purpose well.

Amco improved atomizers carry a novel feature in that both air and water orifices are equipped with cleaning wires, where the operator by a simple lever movement can eliminate any foreign matter from the two orifices. Foreign matter will gather from the oil traced back to the compressor, or to grit and sand that originated in the source of water supply.

The Simplex humidifier is a centrifugal type of head, fan-operated, and equipped with a $\frac{1}{4}$ -horse-power motor for any desired current characteristics, that will deliver a fine type of spray, but a sufficient ceiling height must be available for its use. The merit in the Simplex head equipment lies in the lack of the usual accessories to a humidifying system, in that the Simplex head has no pressure pump, filter tank, etc.

An outstanding development in the humidifying art in recent years has been the Amco humidity control, because of its great sensitiveness and prompt action. A regular performance of this unit is to ordi-



Exterior and interior of Carrier Engineering Company's unit air conditioner, which is described on this page and also the following page

narily hold humidity to within one point above or below the setting made. A pertinent feature in its operation is that the control is unaffected by temperature; thus a humidity of 65 per cent is maintained whether the temperature of the room be 55 or 90 degrees Fahrenheit.

The Amco humidity control station is distinctly of a hygroscopic type, in that it carries a hygroscopic element, the actions of which are relayed by compressed air to a standard diaphragm valve, which closes or opens the supply lines. These control stations are also furnished in an electrical type, where the hygroscopic member controls relay switches.

We consider the control of humidity just as essential as the supply of humidity. The purchaser gains a decided advantage in an investment in controlled humidity.

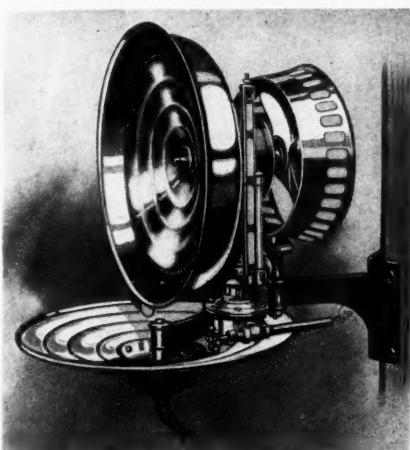
The Bahnsen Company, Winston-Salem, North Carolina.—Every Bahnsen humidifier consists of a small ball-bearing electric motor of $\frac{1}{8}$ horse-power, with a horizontal shaft running through it. On one end of the shaft is a conical disk 16 inches in diameter, and on the other end is a powerful fan. Around the circumference of the disk are several hundred stationary copper teeth. Hot or cold water is fed by gravity through a $\frac{1}{4}$ -inch pipe to the center of the rapidly re-

volving disk and is thrown by centrifugal force from the rim against the teeth with such power that it is broken into very fine particles, which form a mist or vapor. This vapor is blown from the front of the machine by the circulation produced by the fan, and it is then dissolved in the air.

The high evaporative efficiency of the Bahnsen humidifier is due to the large number of teeth which break up the water into fine particles. This avoids crowding too many of the particles into a small space, and gives the air which passes the teeth opportunity to carry away the maximum amount of water vapor.

The large volume of air moved by the Bahnsen humidifier fans assures even distribution of the moisture throughout the room. In rooms requiring more than one unit the humidifiers are so located as to assist each other in maintaining the proper circulation. In order to properly humidify any room it is necessary to circulate air horizontally around the room, and this is one of the distinctive Bahnsen features.

Carrier Engineering Corporation, Newark, New Jersey.—The Carrier unit air conditioner is a cabinet 7 feet 8 inches high, with the lateral dimensions 2 feet 6 inches by 2 feet 8 inches. Steel plates are the material used for the cabinet, which is finished in hard-baked green enamel. Air is admitted at the bottom of the cabinet, and is distributed through eight air-distribution outlets at the top on four



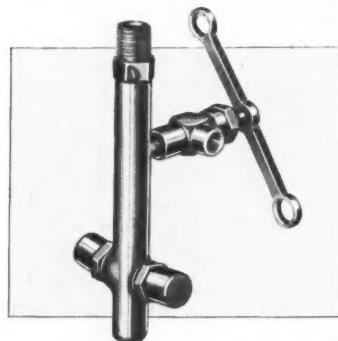
The popular Bahnsen outfit

sides. Each of the outlets may be opened and closed as desired.

This unit air conditioner is portable, so that its location within a room may be changed at any time; or, in case the plant is moved to a new location, the unit may be moved with it. The unit requires only the simplest water, steam, and electrical connections to prepare it for operation.

The purpose of the unit is to wash the air, to increase or decrease the atmospheric humidity according to the requirements, to heat or cool the air according to requirements, and to circulate the air uniformly throughout the room to be conditioned. The capacity of this unit is 2,500 feet of conditioned air a minute, which will provide a complete change of air each ten minutes in a room 25 by 100 by 10 feet. A single 1-horse-power motor is required.

The air is drawn from the room or from a connection running outdoors, through a



Facts about this feature of the system offered by the International Moistening Company are told on this page

large area of baffle plates, allowing free passage of air but eliminating some dirt and preventing the escape of water spray. The water is drawn up from a tank by rotation of a hollow shaft known as a Centrijector and is sprayed from six revolving spray nozzles. Thus as the air enters it comes immediately into a dense cloud of finely atomized moisture which washes the air thoroughly and saturates it at the temperature of the water, which may be either controlled from a source of cold water or allowed to reach the wet-bulb temperature of the entering air.

The saturated air is brought to the desired temperature by aerofin heating members before it is discharged into the room. This temperature is controlled automatically, the control holding the room temperature at the desired point. From the compartment just above the heater the air passes through openings with a velocity which gives uniform circulation over the entire area to be conditioned.

International Moistening Company, Providence, Rhode Island.—International humidifying heads, of which there are several styles, are of the atomizer type.

Compressed air at 15 to 20 pounds' pressure is supplied to the humidifying heads by a low-pressure air compressor. Water is piped direct from any existing source to these humidifying heads. The heads themselves are of the internal-atomizer type. Both air and water pass through a hollow perforated ball within the humidifying head, then out through the nozzle caps. This process atomizes the water very finely, so that there is no possibility of the water vapor settling and wetting the machinery or floor underneath.

The International system consists of a low-pressure air compressor, supply lines for air and water, and the heads. There are no return lines, drains, filter tanks, or water pumps. Air is discharged from the compressor into an air receiver and then piped direct to the heads. An after-cooler is dispensed with because of the low air pressure, and very little water is required to cool the compressor.

The water supply is taken from the city or mill system at existing pressure and piped direct to the heads. This water can be cooled in summer or heated in winter, so that a change in room temperature of several degrees is possible. It is impossible for the system to flood or for the heads to drip, because if anything happens to the air supply the water is automatically shut off and the system drained. On each head is a valve by means of which the water can be completely turned off or the amount to be atomized varied to meet the local conditions. This renders hand control very simple and entirely practical. On large installations, however, we recommend the use of our recording humidity regulator as better fitted for larger equipment.

This instrument maintains a constant relative humidity in the room by automatically opening and closing the supply line to a group of humidifying heads. It is actuated by an animal membrane which is very sensitive and accurate, and which does not deteriorate under constant and severe use. The control accuracy is within 1 per cent of the setting, and this setting may be varied at will. A unique feature of this regulator is that it also records the relative humidity, night and day, on a weekly chart. This feature offers several advantages. Since the chart is graduated from 0 to 100 in percentages of humidity it is possible to read the humidity direct without reference to tables, and since the control point is indicated by an arm on the recorder chart the instrument can be set to control at any per cent humidity or the control point can be raised or lowered a definite per cent without checking with a sling psychrometer. The recording feature also offers a very good check upon the regulation. It would be impossible for the instrument to function improperly or to cease to function without that fact being noticed immediately.

Parks - Cramer Company, Fitchburg, Massachusetts.—Water is supplied to the high-duty humidifier under a pressure of about 150 pounds, through pipe-lines from a centrally located pumping unit. Each humidifier contains a spray-generating nozzle of impact type, located in a cylindrical casing. Below is a drainage pan for the collection and return of the unevaporated water, which flows through a return-pipe to a filter tank, from which it is recirculated. A fan above propels a powerful air current through the humidifier.

The shape and relative position of the casing and pan are such that only the finest spray escapes. The warm and relatively dry air enters from above and is drawn through the head, charged with moisture, and cooled to the wet-bulb temperature. It escapes from the annular opening below at high velocity in a complete and nearly horizontal circle. The spray is quickly evaporated and the resulting vapor is rapidly and thoroughly diffused. The fan is propelled by a direct-connected motor. Different models of this humidifier, all of the same general type, are used for different conditions, so that the requirements of factory construction and humidity are satisfactorily taken care of.

The units are suspended from ceilings. Those of exceptionally high capacities are used where requirements are most severe, and units of smaller capacities are installed in relatively large numbers when high humidities are required at more moderate temperature. The air is thoroughly cleaned during its passage through the humidifier.

Centrifugal humidifiers generate spray from water supplied at low pressure to the surface of a revolving disk. The water thrown from the disk by centrifugal force strikes stationary surfaces, breaks into a spray, and is distributed by a fan.

The fan is mounted above a cylindrical casing within which are mounted revolving disks that generate the spray. A large central aperture in the disks permits a substantial portion of the air current to pass downward through this aperture and then outward radially under the spray, thus imparting to it a velocity sufficient to insure its thorough distribution and evaporation.

On account of the revolving parts necessary in each unit, provision must be made for convenient cleaning. Continuous removal of impurities is necessary in factories, and it is accomplished by supplying water through one pipe-line and carrying away the unevaporated water and its impurities through another.

When the total capacity required for the system is relatively small this type of humidifier is very convenient. The advantages approach the vanishing point as the factory increases in size.

The central-station type of apparatus combines functions of ventilating, heating, air-washing, humidifying, and sometimes

dehumidifying, in one large unit. Auxiliary local units for heating or humidifying are sometimes necessary. The equipment ordinarily includes a centrally located humidifier, a fan capable of changing the air in departments at the maximum rate desired, indirect central radiation, and suitable ducts and flues for conveying the conditioned air to all of the departments where it is required.

In factories whose departments have different temperatures and humidity requirements the equipment is by no means simple. Recirculating flues return the air from various departments to the central apparatus to conserve heat and moisture. All flues require airtight construction, and those exposed to the outside temperatures require thorough insulation to conserve heat and prevent internal condensation. The expense of a central-station system is due very largely to bulky and necessarily costly construction of flues. The central humidifying unit is a large spray chamber through which all of the air is circulated. Its capacity to generate spray must be sufficient to saturate the air passing through. All spray or free moisture must be extracted from the air by passing the air through small openings between zigzag surfaces called "eliminators." These collect the surplus spray for return to a tank in the base of the spray chambers, where it is filtered and delivered by a pump to spray nozzles.

The Turbo humidifier is of the atomizer type. The atomizer proper consists of two parts, which are so constructed that in assembling they cannot be put together

spray. The units, therefore, should be of relatively small capacity, but numerous and well distributed. If the atomizer delivers too much spray it is certain to settle before a moist atmosphere can absorb it.

With the Turbo atomizer system compressed air is the atomizing and distributing agency. Air is supplied at a pressure of

prime condition and keeps it there, eliminates static electricity, prevents stretching or shrinking of paper, stops wrinkling, stops cracking when sheets are folded, and does away with curled and wavy sheets.

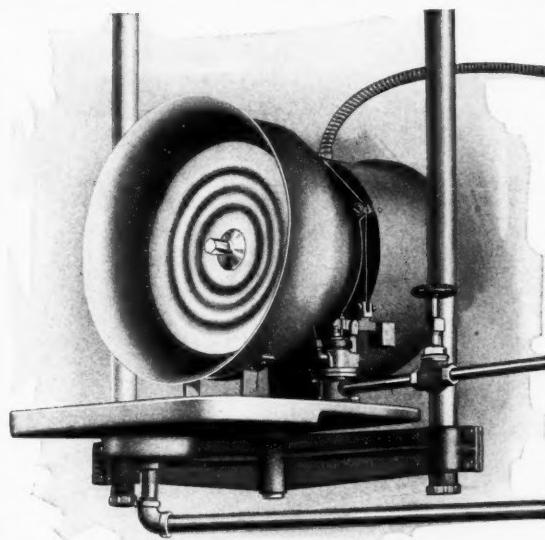
The Southworth humidifier vaporizes water to a degree of fineness that gives it the appearance of steam. The machine consists of two cylindrical parts within which are a motor, a fan, a disk which revolves at high speed, a grid carrying teeth against which water is hurled with great force by the disk, and an automatic control which is actuated by the fluctuations of humidity. The humidifier occupies no floor space. It is suspended from the ceiling or is mounted near the top of pillars which support the roof or ceiling. Its evaporating capacity is sufficient to hold relative humidity to any desired percentage up to the point of saturation.

The Southworth control unit is so sensitive that within two minutes after a change of but 1 per cent in relative humidity a corresponding change in vapor flow takes place. The quick control action, the extreme fineness of the vapor, and very large percentage of water evaporated are features of great importance.

The Simplex paper conditioner is an appliance built for bringing the paper to its prime condition—that is, to bring the paper to equilibrium with the air of the room in which it will be used. This conditioner consists of a fan, a "wind-box," an air-chamber with closable vents through which air passes to the stock, hangers from which lifts of stock of about eighty sheets each are suspended, and one or more conditioning compartments. The capacity of a Simplex each eight hours is from 20,000 sheets up to several hundred thousand. Stock is allowed to remain in the Simplex for one hour, at the end of which time it is perfectly conditioned.

Each thousand sheets being conditioned in the Simplex receives more than a thousand cubic feet of air from the room every minute. The air enters the conditioning chamber from the bottom, passes between the sheets, and leaves the chamber at the top, returning to the room. The Simplex is closed at every point except the top, so that no air can escape until it has done its full conditioning duty.

A feature of the Simplex is that any compartment can be loaded, unloaded, or cut out for any purpose, without in the least stopping or affecting the work going on in any of the other compartments. The Simplex is also used as a drier of ink and of varnished sheets. The Simplex conditioner and the Southworth humidifier



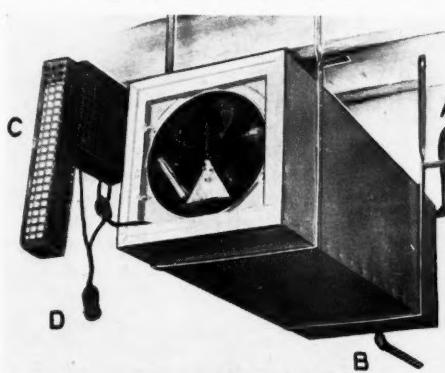
One of the latest humidifiers, which is manufactured by the Southworth Machine Company, Portland, Maine

about 30 pounds from a centrally located compressor through main and branch pipelines to the atomizer units. The air lines on which the units are located are usually horizontal and parallel to the water lines which supply water by gravity from a float tank. Water is drawn constantly to each atomizer by aspiration.

Automatic regulation is now one of the most important requirements of successful humidifying equipment. The Parkspray Psychrostat is an accurate instrument which measures and actuates humidity for a group of humidifiers. It is made entirely of metal, is sensitive, is readily adjusted to suit changing conditions, and is about the last word in accuracy and reliability.

Southworth Machine Company, Portland, Maine.—In the Southworth system the units are the Southworth humidifiers and the Simplex paper conditioner. In printing and lithographing both humidity control and paper-conditioning are necessary, because

humidifiers cannot condition paper nor can conditioners bring paper to prime condition and keep it there. The claim of the Southworth Machine Company is that its system controls humidity, brings paper to



The offering of the Utility Heater Company. This is a widely used and popular humidifier

incorrectly. The jet of spray has a slight rotation which insures immediate separation of the moisture particles.

The success of an atomizer system depends upon a thorough distribution of the

together comprise what is known to the trade as the Southworth System.

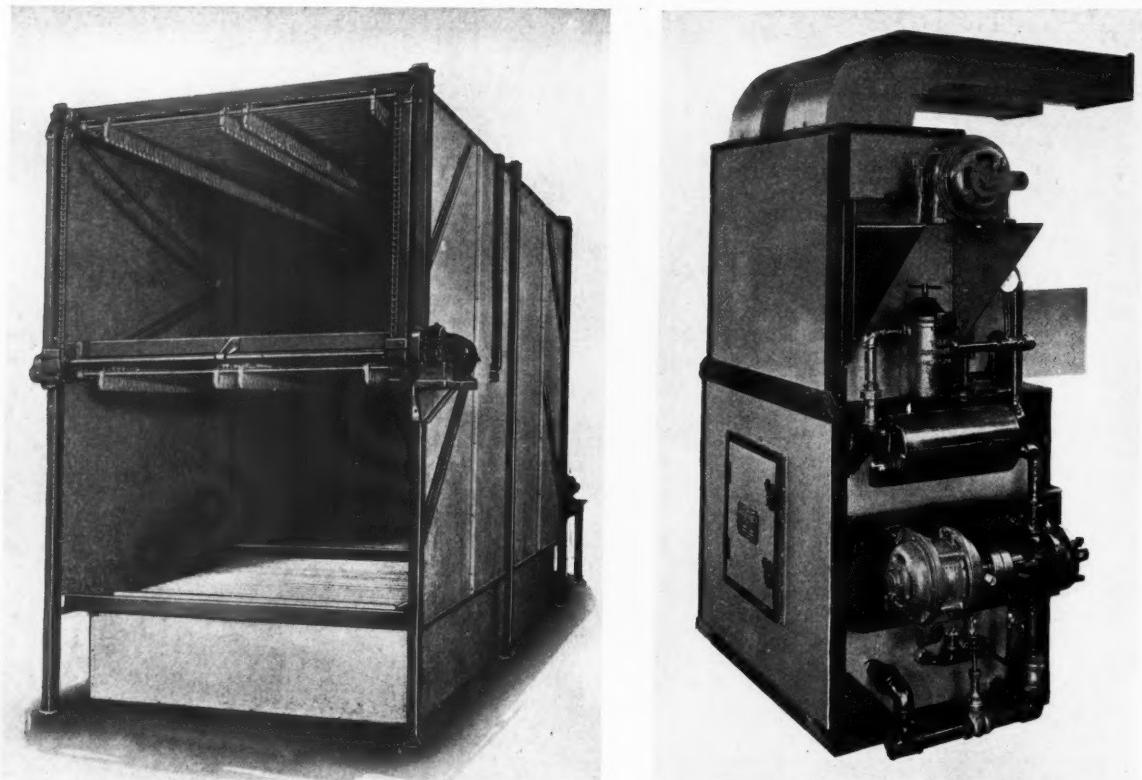
The Utility Heater Company, 239 Centre Street, New York City.—The Utility Humidizer stresses the pure-air feature, since it washes the air at the same time that it adds moisture to the atmosphere. It is made in two sizes, with a 12-inch and a 14-inch fan. The larger size is 48 by 18 by 18 inches, and carries 200 square feet of wet surfaces, which are kept constantly moistened by sprinkling-tubes. It passes

The control of the Utility Humidizer is a humistar using a hygrometric strip that expands and contracts with the increase or decrease of moisture in the air. This expansion is used to tip mercury valves which stop and start the motor of the fan, so that uniform moisture may be maintained. One control will take care of eight units.

The Utility Heater Company has also announced the perfecting of a device for using waste steam for humidifying, the system providing very cheap first cost and

vents which force the air into the lifts. As each lift passes a vent it is opened up between successive sheets, causing uniform and complete exposure of all the sheets.

One hour is required for paper of usual thickness, and a proportionately longer time for heavier stock. One hour after a lift of paper is hung in the machine it is back where it started. As each lift returns to the front the operator may then invert it for a second hour's exposure or let it go through again without inverting.



Two trouble eliminators for the printer: the Willsea paper conditioner and the York humidification unit

720 cubic feet of air a minute, hence will change the air of a room of 20,000 cubic feet in less than a half hour. It will vaporize about a gallon of ordinarily cold water an hour, or twice as much hot water. The dust and dirt are washed out of the air that is drawn through and down the drain, thus getting rid also of the germs that ride on the dust in the air.

Since the Humidizer delivers a perfect gas, it cannot dampen adjacent things by sprinkling. The method of installing is to hang it from the ceiling or a convenient post. Power for the fan is taken from the incandescent-light circuit, and water is led in through a $\frac{3}{8}$ -inch pipe and the waste drained away through a $\frac{3}{4}$ -inch pipe. A monel-metal rustproof pan is provided to carry the waste water. There is a copper screen for the intake of the air, and it is exhausted by a multiblade fan.

upkeep, and being suited to places like warehouses, where the conditions permit of releasing steam, which is controlled so as to shut off automatically when the percentage of moisture passes a given point.

The Willsea Works, Rochester, New York.—The double-deck Willsea paper conditioner has two tiers of hangers and carries the paper automatically up and through the upper tier, and down and back through the lower tier. It reduces the floor space occupied for each thousand sheets conditioned to less than half that of any of the other types of Willsea conditioners, but cannot, of course, supersede the other Willsea types for larger-capacity requirements. The paper is carried through the machine in small lifts. A centrifugal blower, drawing a large volume of air from the pressroom, pumps it through scientifically designed ducts and out of

The circular type, U-type, and straight type of Willsea conditioners all employ the same principles as the one described above. The circular types have the smallest capacities, the U-types intermediate, and the straight types the largest. A graduated series of sizes in the three types presents capacities extending from 7,200 sheets of .003 stock every two hours, for the smallest, or circular, type, up to 30,000 sheets of .003 every two hours for the largest, or straight, type. These capacities are based on an average of 50 sheets of .003 stock in a lift merely as an index for guidance in making an estimate.

When paper is allowed to stand in cases or piles, or when it is racked or even hung in small lifts, the exposure of different parts of the sheets is very unequal. From a fair amount at the edges it decreases to practically none in toward the center.

Merely the outer edges can expand or contract, and the common wavering, curling, buckling, or other trouble results.

Even a perfectly controlled atmosphere maintaining a constant relative humidity, although very valuable to the operation of the printing or lithographing plant, does not in itself solve the problem of conditioning paper. The stock must still adjust its moisture content to equilibrium with that of the regulated atmosphere, and perhaps undergo a further readjustment after absorbing moisture from the several press runs. By the use of humidifiers a higher average relative humidity may be maintained, thereby reducing the number and extent of the extreme changes, but in order to take advantage of this the paper must be conditioned to this relative humidity quickly, uniformly, and economically.

If exposed to a different relative humidity six minutes or six months later, paper fibers will absorb or evaporate moisture until a state of equilibrium is reached again, and the sheet will stretch or shrink in proportion to the absorption or evaporation. Moreover, any quantity of paper will do the same as the single sheet if each sheet is given the equivalent thorough and uniform exposure.

York Heating and Ventilating Corporation, Philadelphia.—These units are designed as complete air-conditioning systems in themselves, and they can be shifted around the rooms as required. They differ in this respect from the central system, and also because they do not use distributing-duct work. The controls are self-contained within the unit, and thus rooms alongside each other can be carried at different conditions. When for plant expansion or other reasons the owner wishes to move these units from one room to another it can be very quickly accomplished, and, when the unit is connected to steam, water, electricity, and drain, it is ready for operation again. Also, if additional capacity is required it is easy to fulfil the need by using another unit.

The York units are extremely flexible in operation and control, and will produce efficient work in every sense of the word. They are extremely popular in the plants where the layout does not permit the use of ductwork and where space for a central unit cannot be found. The units are built in three sizes respectively: 2,500, 5,000 and 10,000 cubic feet a minute.



Man must work—that is inevitable. But he may work grudgingly or he may work gratefully. He may work as a man or he may work as a slave. He cannot always choose his work, but he can go about it in a cheerful, generous spirit and with an up-looking heart. There is no work so rude a real man may not exalt it. There is no work so dull a real man may not enliven it.

U.T.A. Moves Offices to Washington, D.C.

ON BEHALF of the Board of Directors of the United Typothetae of America, President Frank J. Smith announces that Washington, D. C., has been selected as the new headquarters of the U. T. A. For some years it has been the desire to choose as international headquarters a city offering the greatest advantages to a trade association of the character and standing of Typothetae. Many cities in the United States and Canada were investigated. It is the opinion that of all these cities Washington is outstanding in the advantages it affords as a site for international headquarters.

As the capital of the Government of the United States, Washington offers an intimate contact with various functions of government devoted to business and to economic research. All the vast statistical information of the various governmental departments and bureaus is available for immediate use. The members of the general office staff, when making their investigations and studies, will have at their disposal the vast collection of information in the various branches of the Department of Commerce and the Department of Labor, such as the Bureau of Standards and the Bureau of Domestic Commerce, as well as that in the Smithsonian Institution and also that in the Library of Congress.

Washington is the home of two great printing establishments, the United States Government Printing Office and also the Bureau of Engraving and Printing, whose extensive researches into mechanical and productive operations have substantially contributed to the establishment of standards in the printing industry. Besides being the location of many successful printing plants affiliated with the local Typothetae, Washington is adjacent to many of the great printing centers of the United States and Canada, making quickly available practical information of a specific character. Exact knowledge of unique and difficult processes may thus be secured for the benefit of members in a short time after these processes have been developed.

Washington is the heart of the educational movement of the United States. It is the headquarters of the National Education Association and the Federal Board of Vocational Education. It is here that the exhaustive investigations and surveys into the field of industrial education have their beginning; and it is altogether proper that Typothetae, the leader of trade associations in its educational activities, should be located here.

A part of all trade-association activities is legislative in character, so that Typothetae, through such location in Washington, will be able to exercise even more effectively its position as the trade association of the printing industry, reflecting through its efforts the desires and wishes of its members and of the industry itself.

The national capital is recognized as the center of trade-association activities. Scores of national and international trade associations maintain their general offices in Washington, and the number is rapidly increasing. As co-operation of members within an industry has been largely responsible for the progress of that industry, so co-operation among industries will be largely responsible for future industrial progress. Naturally, Typothetae's location in Washington will promote a greater and more effective friendliness and co-operation with other organized industries, with resultant benefits reflected in the additional advantages each individual member will receive.

It is said that at some time or another everyone visits Washington. The new offices will be located at Fourteenth and K streets, Northwest, in the Tower Building, which has just been completed and is an outstanding example of modern office-building construction. The entire twelfth floor will be occupied by Typothetae.

It is anticipated that the Association will be in its new home on or about August 1. All members of the U. T. A. and the personnel of the printing industry generally should avail themselves of an early opportunity to visit the new general headquarters.

*The United Typothetae of America annual convention
will be held at Washington, D. C., September 16 to 19*

The N.E.A. Needs This Name and This Aggressive Program

POWERFUL efforts constantly being made by the daily newspapers and magazines with millions to spend promoting their own interests make it imperative that community newspapers provide for organized action in self-defense as soon as possible. Willingness to sit back and do little while national advertisers are being told every hour of every day, "You can cover such-and-such territory *completely* by advertising in Blank daily newspaper or magazine *exclusively*," is but to give more weight to assertions of those who claim that the small town and its institutions are unprogressive and on the decline. What is needed is not merely a modest and negative campaign of self-defense, but rather a large one of positive and aggressive action toward definite goals.

Since no one has proposed such a program, THE INLAND PRINTER is going to, realizing, of course, that no suggestion is likely to be adopted in its entirety and that there will be some who will consider the plan too ambitious.

To carry through such a campaign there must be a powerful national association of community newspapers. The National Editorial Association already exists. But it needs greatly increased strength, both in members and in money. It needs, too, a new and more accurate name.

THE INLAND PRINTER is in accord with the many publishers who have already made the suggestion, to be considered at the forthcoming Cheyenne convention, that the name of the National Editorial Association be changed to one that better expresses its true nature. "*National Association of Country Newspapers*" would do this. An association of "newspapers," rather than one of "publishers" or "editors," is to be preferred. It is the newspapers the public knows and that national advertisers are interested in.

Two facts of basic importance must be faced in laying down a program of action for such an association. These facts may not be pleasing, but they cannot be ignored. First is the fact that many, perhaps most, community-newspaper pub-

lishers will refuse to join more than one association and will prefer to continue with their state organizations. Whether one likes it or not, the fact is that weekly newspapers in this country are organized on a state basis. Cost of attending national conventions, personal acquaintance, and state politics account for this. Second is the fact that publishers of community newspapers do not give liberally to their own organizations, and, even if they were inclined to do so, have not sufficient resources to finance a national campaign of publicity and promotion extensive and prolonged enough to meet the present serious situation.

Recognizing frankly these difficulties, THE INLAND PRINTER proposes this program:

Let the *National Association of Country Newspapers* refrain from seeking memberships from individual publishers and concentrate instead on welding together the existing established state associations into a strong national federation. If this were to mean just handing over part of the state dues to the national headquarters, it would not be worth attempting; it would surely fail. But if the national association has a wisely conceived plan of aggressive action on a scale that is larger and potentially far more effective than any program which a single state can initiate, and if the national association can show state organizations how, by joining forces, they can increase their own resources and membership, then it will be an entirely different matter.

Organization such as this, on a national scale, is the order of the day. National advertisers operate nationally, as their name indicates. In numerous other lines of business and industry, effective national organizations have been formed by federating state and regional associations. The lumber industry, for example, having suffered by the inroads of brick, cement, steel, stone, and lumber substitutes, just as community newspapers suffer by competition of dailies and magazines, federated its various state and regional associations into a single National Lumber Manufacturers Association, with a strong and capable permanent

executive staff and having resources sufficient to meet the situation. A five-year program of national advertising on a large scale is now under way. While lumber still has its troubles, they are considerably less than they would have been had not the industry undertaken to look out for itself so intelligently and energetically. And state and also regional lumber associations, because of their strong national affiliation, are larger and more effective than they were before.

But how can the essential war fund be raised, if publishers themselves do not supply it?

Right here it should be stated that THE INLAND PRINTER does not suggest the idea of some scheme whereby others shall pay the running expenses of any organization of publishers.

But running an organization is one thing and organizing those interested in perpetuating and increasing the prosperity of the small town is another. The first the newspaper men can do for themselves. As for the second they can—better than anyone else—provide the leadership, plus, of course, their fair share of financial aid.

THE INLAND PRINTER believes that outside the publishing field are to be found many individuals and organizations possessed of substantial means, all no less vitally concerned with the same problem of building up small-town and community prosperity. Why not ask these interests to join forces with community newspapers in organizing and financing an extended campaign of publicity and promotion designed to spread before the world, more completely and effectively than has ever yet been done, the advantages of small towns and rural centers as places in which to live, work, and invest money? Such a campaign would tend to accelerate the healthy trend, already reported by President Hoover's committee on recent economic changes, of big industries toward decentralizing operations and scattering branch plants around the country outside of metropolitan districts. Benefits of such a campaign would come, not to newspaper men only, but to all their subscribers and advertisers as well. A general improvement in community newspaper fields—a far-reaching benefit of marked importance—would be the logical result.

To work out such a plan as this, country banks, business leaders, chambers of commerce, Rotary and other luncheon clubs, local manufacturers, and all others interested in increased community prosperity should be invited to become contrib-

uting members, or the sponsors, of the *National Association of Country Newspapers* campaign. At least half the funds raised in any given community should remain there to finance such tieup activities as local leaders feel to be desirable, so that each contributing community may coöperate actively with, and get maximum benefits from, the national campaign. Perhaps a stronger industrial development bureau for the local chamber of commerce is needed, perhaps an improved airport, perhaps town beautification, better markings on highways, rural-urban get-together meetings, or what not. Existing local organizations, given a bit of encouragement and stimulation from outside if needed, are usually well able to recognize and work out their own difficulties.

The Scripps-Howard newspapers' advertising campaign, now running, is an example of advertising of the general nature that THE INLAND PRINTER believes is needed—provided, however, that communities themselves rather than the newspapers should be played up. The *National Association of Country Newspapers* will benefit sufficiently simply by signing the advertisements and sponsoring the necessary affiliated promotion activities, without saying any more about newspapers than is to be said about other important small-town institutions. This advertising, we believe, should be concentrated in two main types of publications: (1) Magazines of large national circulation, especially those with wide circulation in community newspaper fields; (2) Business, trade, and advertising publications which are most read by national advertisers.

To make its policies continuous and increasingly effective, the *National Association of Country Newspapers* will need a permanent executive head, just as most other such organizations now have, who will continue in office without regard to changes in officers and directors elected from membership. Such a man, THE INLAND PRINTER believes, should be not necessarily a newspaper man but a business man possessing sound judgment and wide knowledge, who sees and understands the manifold changes in economic life now taking place, and who has demonstrated by successful experience that he is qualified to meet the complex problems which confront an organizer and leader of a national association in which are many different elements not all of which are as enthusiastic or eager to coöperate as might be desired in getting worthiest results.

A Salesman Contract That Makes Provision for New Accounts and "Idea" Sales

By WALT FILLANS

WITHIN the past six months I have been placed on both sides of the fence as the outcome of agreement and contract between an employer and employee. Within the past six years I've been hired and fired and have hired and fired, and within the past six days I have heard half a dozen versions of the relations between employing printers and their salesmen.

Nearly every day, and particularly on Sunday, the metropolitan papers run pages of "Help Wanted" advertising, of which many columns are devoted to appeals for salesmen. Scanning them carefully, you'll find the heartrending appeals of employers seeking that salesman who can bring business with him or can promise to produce more profits on new business.

But the smaller city printer has an even greater grievance than that of changing, drifting salesmen. He is confronted with a conundrum that is settled neither to his satisfaction nor that of the "representative" of his plant. He knows darned well that that smirking, shirking scoundrel is off to ball-games or loafing in a pool parlor—he knows but cannot prove that his "salesman" has not made a single new call all this week; but he will call at the cashier's cage on Saturday for his envelope.

The engraver may think he is afflicted with the worst plague in the form of those dizzy discounts off the scale, but his "percentage mark" is nothing compared to the attempt to solve the problem of adequate commissions for selling printing.

Even the hardest-boiled printer will admit that 10 per cent is not enough remuneration for selling printing. He will also like to admit that 10 per cent is often too much to pay for the mere taking of orders for printing. Yet that particular custom is established, and it is not my purpose to prick into that problem at this time.

How about an adequate commission for that newer regime of sales ability that we call "creative salesmanship"? Yes, there is such a thing, and we will be getting more and more of it. The printers have been advertising "directive advertising," there is developing an established market for this class of printing, and there is coming into being a class of salesmanship which caters largely to this demand.

I have just completed a contract which I believe will adequately solve the problem of paying for "creative salesmanship," that

runs the gamut of the ramifications of this new craft and craftsmanship, and which automatically carries with it a stimulation for the "creative salesman" to get busy and keep busy on new accounts.

This form of contract clearly defines the respective duties and obligations of both the employer and employee. After you read through a few paragraphs you come to the numbered sections. Here are a few:

2. First Party (the employer) shall quote estimates on special jobs that do not fall into the category of fixed prices, and such estimates shall be the selling prices of such wares *except as hereinafter specified*.

Then came the dawn of this bright idea:

First Party agrees to pay Second Party commission of 10 per cent of the selling price when said price is in accordance with the estimate furnished or the fixed price on said wares when such sale shall be made over the counter or in the front office or in trade with *customers who now appear on books of First Party as active accounts*. A commission of 15 per cent shall be paid upon sales of printing when made to those not now on list as active accounts.

Thus, order takers get 10 per cent, order makers get 15 per cent. Of course the "First Party reserves the right to accept or reject," and then First Party offers another bit of bait to Mr. Creative Salesman to strut his stuff and at the same time scotch effectively that red-ink devil, artwork.

Every "creative salesman" just knows that he can buy artwork cheaper than the front office has been paying for what has been called artwork. He also knows that it is his individual contribution to the concern's financial welfare in his quotations and salesmanship in getting good prices on artwork; in fact, he can prove with his own pencil and paper that it was the profits on his artwork orders that financed the purchase of a new press.

Let's give him part of the profits by means of this paragraph:

First Party to furnish estimates upon artwork and photoengraving that shall be offered for resale or included in a piece of printing, and further agrees to pay a commission of 50 per cent on the net profit of such artwork and photoengraving that is bought for direct resale.

The ad that attracts the most readers is the one that attracts the most business

A good copy idea from a mailing card by the Early-Freeburg Company, Memphis

What happens under that agreement? Our "creative salesman" now takes his order in parts, getting the customer to agree to pay \$100 for the drawings and \$150 for the plates, which are to become his property, and \$0.15 each for 10,000 brochures. The customer receives his bill for \$1,500 worth of printing, and an itemized bill for the artwork and plates. Suppose the drawings were bought for \$75, and the net cost of plates was \$120. Our "creative salesman" sold the job "clean" and receives 50 per cent of the \$55 net profit for his extra service in handling that detail of the job, a just compensation when balanced against the customary aggravation of handling that phase of the job.

If he picked a windfall, selling a customer who stays with the house, his commission will be \$150. But suppose he has plugged the pavements, discovered the account, and the credit is found to be okay? Then he certainly is entitled to something extra, for the extra work and for the extra account on the book, and his commission check on that job is then \$225.

There have not been many 10,000 runs of \$0.15 brochures flying about these past two or three months, but there may have been a few 5,000 runs of \$0.07 pieces, so just slice the ciphers to suit the dimensions of your imagination.

How do we arrive at the definition of new accounts? The contract contains this clause: "12. For the purpose of definition it is agreed that active accounts upon the books of First Party are those who have made purchases within the six months past from date of this contract." Maybe you'll want to make it twelve months, but I think a man who has not bought in six months is dead as an account.

But the real milk in the cocoanut is in section 6, which says: "First Party shall furnish estimates or check up quotations offered by the Second Party when pricing printing, and when sales price is in excess of quotation or fixed price a commission of 50 per cent of the net amount over the quotation shall be paid to Second Party."

Mr. Creative Salesman tells me he can command better prices because of his ability, that is, in creating the idea which makes the printing more valuable to the customer and able to bring a better price. And he wants more for his boasted ability. Here in section 6 he sees just what he can get himself by working for the house.



SCHOOL Year Books contain some of the finest examples of the printer's and engraver's art. The preceding page is a process reproduction taken from the "1929 Cactus" of Texas University. Printed by THE HUGH STEPHENS PRESS of Jefferson City, Missouri, specialists in School Annuals. Four-color process plates by Burger-Baird Engraving Co., Kansas City, Missouri.

What Factors Determine the Value of a Community Newspaper?

IS THERE one publisher anywhere who has not many times asked himself, and perhaps his friends, bankers, and fellow-publishers as well, the interesting but perplexing question, "How much is my newspaper worth?" How should one answer this question reliably?

I confess that I know no recipe. To date, in building up a chain of five weeklies in northern Illinois and southern Wisconsin, I have had a part in purchasing ten country newspaper and printing plants, two of which were subsequently eliminated by consolidations, and three, the bad buys, by sales at substantial losses. About all that I feel really qualified to set down here are some of the considerations that add to a newspaper's value and some of those which, as I have learned by expensive experience, detract from it.

Before starting to write upon this elusive subject of newspaper valuation, I addressed letters to twenty-two publishers whose names were mentioned in the news items as principals in recent newspaper sales, mostly as buyers. I asked each for confidential facts as to paper, plant, and field on the one hand and the terms and prices actually paid on the other. Only four replied, but what they said was well worth the trouble and postage.

One of these gentlemen, Paul H. Appleby, publisher of the Radford (Va.) *News Journal*, had so many interesting and valuable things to say that I asked, and fortunately secured, his permission to include them here without deleting names, places, and figures. Mr. Appleby's experience is more extended than my own, both as to time and territory covered. He also speaks from a number of years' experience in "conducting papers in Montana, Minnesota, Iowa, and Virginia, and inspecting scores of plants in at least five states."

"Summing it all up," he says, "I think about the most important thing is knowing what the buyer and a field can do together." Then he observes, "It is surprising how often it turns out that a newspaper that interests me is worth about its annual gross business."

This, according to my observation, is about as close as one can get to a general rule-of-thumb as to newspaper valuation—a paper is worth its annual gross business. If it earns, over and above owner's fair salary, 15 per cent on total business done, it will earn the same on a valuation which is identical. Considering the mani-

******By JOHN H. MILLAR******

This is a live subject, and the author speaks from his own practical experience and that of other publishers. The facts presented herein will prove valuable to you sooner or later

fold risks of small publishing enterprises, a return of more than double 6 per cent interest seems about right.

But this is a general rule for a normal paper. The catch is in the words "general" and "normal." As for "general," a wit has remarked, "All generalizations are false, including this one, too." And "normal" is something seldom attained. In placing a value on any given newspaper, therefore, it may be all right to start with its average gross business, but to this we must add certain items of excess value covering unusually favorable features of that particular paper, and from it we must subtract other items to compensate for unfavorable features, or for bad policies which the publisher has followed in developing his territory. If a publisher is doing his own valuating, the chances are that he will add more items than he should and not subtract enough. The mere fact that he follows bad policies is sufficient proof that they do not appear bad to him.

Let us now consider the facts and figures in Mr. Appleby's recent purchase. He bought and merged two weeklies in a town "of five thousand—they say seven thousand—people" up in the industrially thriving Piedmont district of Virginia, forty-five miles southwest of Roanoke, a city of 65,000 which in recent years has been one of the most rapidly advancing industrial communities in the United States. He is close, but not too close.

One Radford paper was doing \$11,000 a year gross, the other \$9,000. Mr. Appleby paid \$10,000 apiece for them, and added \$2,500 working capital, making it a \$22,500 investment. His business the first year just exceeded \$20,000. In May of this year it was \$2,000. Within a few years, he believes, it will be "better than \$25,000 certainly—probably \$27,000."

He secured quite satisfactory equipment, including two side-magazine typesetting machines. "Altogether it might bring \$10,000 as second-hand machinery; new it would cost \$25,000." As for circulation, "one paper had 2,100—badly

padded and very poorly collected—contest built; the other had 1,600 in pretty clean shape." The population of the territory is "probably 16,000, but it is probably not overoptimistic to state that in time it will be double this figure."

"I think I made a good buy," he concludes, "though some newspaper men in this section thought I was crazy. I would not sell for \$35,000."

If Mr. Appleby desires to continue in the newspaper business for life, he would, in my opinion too, be foolish to sell for \$35,000. To explain why I agree with him it will be necessary to elaborate somewhat on a rather new element in newspaper valuation, often not clearly set apart as a separate item. It is one that has become of especial importance in recent years, in which the normal condition has become one independent newspaper to a town instead of two or more competing political organs as in former times.

This new consideration is the franchise value of a newspaper field. It is, I believe, a more important consideration than are plant and circulation combined, for if the plant and circulation are not what they should be the faults can be corrected. But if the field is not right the fault is irremediable; the field is there to stay.

What is a good field, anyway? Let us take Mr. Appleby's own description: "An independent field and a newspaper-reading field, with strong community feeling and community bases; where industry, business and agriculture are balanced and thriving; where the community is well organized and the people prosperous; a field where things are being done, where change is frequent, where the population is diverse in church, politics, race—that is a good newspaper field."

In such a field, or any tolerably good one for that matter, a fairly good lone newspaper is worth much more than the sum of the sale values of two competing papers. The excess value does not come from circulation; in fact, the circulation of a merged paper is usually less than the

combined circulation of those that preceded it. Instead, the excess value that a single merged paper has over two or more that preceded it is franchise value. It is the value—and a very real one it is—of being alone in a good field. Risk is less. Ten per cent income on such a property may be better than 15 per cent on a more hazardous competitive one.

There is nothing new or unusual about this principle of valuing merged properties. It has been reflected on market pages of the daily newspapers for many months past. How many times have we seen headlines, "Stock Up on Merger Rumors," or something like that? Radio Corporation and Victor Talking Machine are priced together for much more than the sum of their market value when they were separate; and almost any successful chain is quoted on the stock market at several times the sum of the valuations of as many independent small enterprises as it has units. There is nothing out of the way about this. It is normal and it is right. It merely reflects a fact that bankers, financiers, and investors have been more quick to realize than have the newspaper men—namely, that merging businesses which ought to be merged creates a new value that did not exist before. In Mr. Appleby's case, \$10,000 plus \$10,000 is not \$20,000, but \$35,000. The latter figure comes nearer to being correct. Plain arithmetic does not apply. A new value—\$15,000 worth of franchise value—has been created by the very fact that a successful merger was consummated.

Is this a fictitious value? Certainly not. It would cost a great deal more than \$15,000 to start up a competing plant and run Mr. Appleby out. The chances are that anyone with brains enough to have accumulated \$15,000 and to compete with any hope of success against an established and experienced publisher would have too

much sense to attempt it. One newspaper to a field is the normal condition today. Among the least of our worries in operating the Home News Publishing Company is that someone will come along and start up against us in any of our towns. It may happen, to be sure; but we are losing no sleep contemplating it. We have only lone papers in good territories; we intend to have nothing else. For it is only such papers that have, in any considerable way, this new element of franchise value.

There is close analogy between an only paper in a good field and a public utility, particularly a telephone company. A newspaper and a telephone serve much the same purpose in a community. Both are means of communication used for social and business purposes. The difference is that the telephone is verbal communication sold continuously at retail; while the newspaper is printed communication sold periodically at wholesale. But both are communication just the same. In either case a single concern can serve a community with more general satisfaction than can two competing enterprises. We look back upon the days when country towns had two telephone companies just as we do upon hoop-skirts and buggy-rides. Perhaps some day we shall look back on competitive country papers in the same way; perhaps we shall then view them as symbols of an unprogressive period.

By observing developments of recent years in the public-utility field we can appreciate the potential importance of this new element of franchise value. I know a town of 3,500 with a municipally owned electric-light plant. Two years ago one of the big utilities offered \$250,000 for it, and was turned down. Its latest offer is \$800,000! And, if the utilities company succeeds in buying, it will not only scrap the plant but will have to rewire the town to carry the heavier load that its lines

bring in. All that interests the company is the franchise—it wants the privilege of working alone in that field.

Utilities are commonly priced on the market at about four years' business; the country newspapers at one year's gross, just one-fourth as much. The difference is accounted for by the fact that in the case of utilities franchise value is more clearly recognized and, being guaranteed by large-scale operations under public regulation, is more stable and dependable than it can ever be in the newspaper field. And yet one may well predict that, as the time goes on, the item of franchise value will come in for more and more consideration in pricing newspaper properties, with a resultant steady increase in sale prices of good newspapers alone in good fields, and a corresponding decline both in number and sale prices of the other country-newspaper properties.

But it is well to sound a note of warning at this point. Let no one think that, because country newspapers are moving in the direction of one newspaper to each field, competition is thereby being eliminated. Rather it is being transferred and enlarged. What we now have is competition between the newspapers in adjoining fields for business in the territory between, and, over and above all this, competition between magazines, daily newspapers, and weekly or community papers. This last is of great significance, especially to weekly-newspaper men, for of the three major groups of publications theirs ranks a poor third as to total wealth, man-power, and organization in general.

This new competition between whole industries is more intense and more deadly than the old-style competition between individuals in a given line. Coal's fight with oil is more serious to coalmen than ever was competition between individual coal dealers. Lumber's struggle against inroads made by cement, steel, stone, brick, and lumber substitutes is a more serious matter to those in the industry than are squabbles with each other. It would be well for weekly-newspaper publishers, in the light of these facts, to ask some searching questions about their own resources and organization in their major struggles with both dailies and magazines. No institution is permanent in these fast-moving times. Unless weeklies are able to hold their own against dailies and magazines the total value of community papers will steadily decline in relation to the value of other publications, possibly to an extent that will more than neutralize increases resulting from the new franchise values of exclusive fields which we have discussed.

To insure against any such contingency it would be well for community-newspaper publishers to give considerable thought to strengthening their national organization. State organizations are necessary and very

The Difference Between Advertising and Personal Salesmanship

Often I have been put to it to explain my conception of just the proper relationship that should exist between sales and advertising.

Let me put it this way: personal salesmanship is a *telephone*, whereas advertising is a *microphone*. The one carries the message to an *individual*. The other *broadcasts* it.

And, whether he talks through the phone or into the microphone, the good sales manager's message is always the same—just a simple description of his product and clean-cut reasons why it ought to be bought. And that gives you a clear understanding of what I think "copy" ought to be like. I insist on simple, direct copy because I have observed that this is the only kind that ever *sells goods*.—From an advertisement of the Homer McKee Company, by Homer McKee.

valuable of course, but, if we are to draw conclusions from results attained in other fields of business and industry, only concerted action by a single powerful organization national in its scope is effective in this newer interindustry competition. Thus weekly-newspaper men, in the interest of protecting and enhancing the value of their own investments, would do well to work together more closely. What, for example, is now being done to present the case of weeklies to national advertisers, who every hour of every day are being told, "You can cover this state or that area by advertising in Blank daily newspaper or magazine exclusively?"

But, to continue with the subject of pricing individual newspaper properties, we must recognize, of course, that a paper is more than just a field. It is, in a very real sense, the sum of two quantities: a field plus a man. What the man has done there, or failed to do, determines the state of development of both field and newspaper. Plant, equipment, circulation, and volume of business are all the result of a man's, or men's, activities. From these activities arise certain important considerations that I now propose to discuss from the viewpoint of the prospective purchaser.

The most desirable newspaper is one in a field that has been neither overworked nor underworked. If it has been worked with more than usual intensity, values will appear greater than they really are to a newcomer. In such a case, watch out! You may be paying for assets that the seller, even though he be acting in perfect good faith, cannot deliver. Business resulting from unusual personal ability and aggressiveness looks just like any other business—on the books—but differs in that much of it cannot be passed along. "I know a weekly newspaper," cautions Mr. Appleby, "that netted its owner \$16,200 in one year, and I know too that he cannot sell what he has—that is, he cannot deliver it. He has been there almost thirty years. He tells the people of the community exactly what to do, and they do it. If a man comes in for an ad, he is as likely as not to say, 'I can't give you any space this week, but I can give you a page three weeks hence.' And the customer, who had no intention of taking a page at any time, takes one three weeks later. Such a situation, the result of a strong personality entrenched over a period of years, will change materially under a change in ownership." Any such development of a field, well in excess of normal, necessitates a subtraction from total average annual business in valuating the plant for purchase.

This warning is of especial importance if the additional business is job printing brought in from outside. A capable and forceful proprietor may hold many thousands of dollars of such business for years, but all the time competitors have been

Selling Printing to Farmers

The writer is now making a canvass of the various types and kinds of printing sold to farmers preparatory to dealing with the subject in an early issue of THE INLAND PRINTER. What do you sell to the farmers—to breeders, dairymen and their associations, poultry raisers, cooperative marketing organizations, farm bureaus, and the like? Will you not send samples of such jobs of printing, with essential facts about those that you think are based on sound ideas that might be profitably applied by printshop proprietors in other fields? Address John H. Millar, care of THE INLAND PRINTER, 330 South Wells Street, Chicago

eyeing it enviously. A sale is the signal for them to redouble efforts to get it. Customers, feeling a certain obligation to concerns whose salesmen they have for years been turning down consistently, are prone to flop over. Therefore, the printing business brought in from the outside must be discounted heavily in buying a plant. Exception might well be made, however, in the case of some well-established printing specialty distributed to a large number of customers through the mails or through a specialty sales organization.

This contingency becomes even more serious to a new owner if, in order to take care of such outside business, more than enough equipment to handle local business has been installed in the plant. A seller will invariably talk up such equipment as a great asset. The fact is, though, it is more likely to be a great liability. Overequipment is much more dangerous than underequipment. It is the millstone that has dragged down many a publisher in an otherwise promising pond. To keep the surplus machinery busy he hires an extra mechanic or two, rustles in business at cost or even less, and perhaps neglects advertising and subscriptions in his effort to keep job printing somewhere near capacity, only to find after some few years of grueling work that he has less money in the bank than when he started and a plant full of machinery that, while draining his resources, has depreciated to a point where it can be sold for but little.

Overequipment is hard to remedy. Not only is machinery difficult to sell second-hand, but men hate to take losses even when convinced they should do so. Underequipment, however, is the easiest of all faults to remedy, thanks to the very large amount of good equipment on the market and the easy terms on which it can be bought. The main danger is that it is too easy to buy. One is often tempted to be overhasty in acquiring equipment which he cannot keep busy on orders.

Equipment that has been installed primarily to meet the job-printing needs of one or two customers is a most questionable asset. It should be given closest scrutiny by a purchaser. When the customer is a local industry of long standing that has become an integral part of the community, such machinery may be worth paying a moderate price for. But there is an element of danger, even in the case of an established local institution. Remember that printers from nearby towns and cities have had their eyes on the account, and that distance has been largely eliminated by hard roads, automobiles, motor trucks, telephones, and other means of reaching prospects in a hurry.

Closely allied with overdevelopment of a field or overequipment of a newspaper property is mushroom development—watered stock, so to speak—of which the most common type is the contest-built subscription list. Many a publisher feels that the proper thing to do, shortly before attempting to sell a paper, is to hold a subscription contest by means of which he can secure for his paper a larger circulation and thus enhance its sale value, while at the same time he puts into his own pocket some of the subscription money that in the normal course of business would come to his successor, to whom it rightfully belongs. Quite often the scheme works. We have bought, as I now recall, four papers that previously had circulation contests. Experience operating them for three or more years has been such that in the future I shall discount heavily the value of any paper that has had a contest within five years preceding its sale. The wounds which a contest leaves are slow to heal. Even subscribers who would normally pay up promptly hold back in the expectation of another contest or special inducement, and thus the normal progress of circulation payments suffers in more ways than one.

The only circulation that has a value worth considering in a sale is that which is the result of an ingrained habit on the part of a considerable portion of the community of taking the paper and paying for it. Such circulation is worth from two to four times the annual subscription fee. But the trouble is that a purchaser has so much difficulty determining what sort of circulation the names on any given list

represent. We took over one paper that was sadly in arrears, our agreement being to take the circulation list "as is"—which is usually the best way. Within three weeks we had collected over nine hundred dollars in back subscriptions. One lady paid us \$23 for eleven and a half years' arrears. The condition was better than it appeared to be. In another case, where the list looked considerably better, it actually turned out to be in worse shape, due to circulation built by special inducements. Mushroom circulation cannot safely be accepted even for nothing. It represents a real liability, and as such must be subtracted from the total assets of the property. How much the liability is, though, is a matter largely of guesswork, as there is no method by which to check this.

Another danger signal is excessive accounts receivable. No matter how plausible the explanations of the seller may be—and they are always plausible enough—money on the books instead of in the bank is the symptom that something is wrong. Unsound practices of some sort or other have been followed. They may not be irretrievable, but nevertheless another subtraction from the value of the property is a wise precaution. The chances are that a great deal more of the receivables are uncollectable than the owner cares to admit, even to himself.

So much for the various elements of unsoundness and danger. To get back to essentials, a newspaper is in the main the sum of two quantities: a field plus a man. What the man who is retiring has done there is important indeed, but it is less important to the purchaser than what he can hope to do in that field. Mr. Appleby expresses this well in setting down what might be called his personal formula for purchasing a newspaper. As presented in his own words, the formula is:

"I see any newspaper offering in terms of myself. Consequently I pay little attention to the earnings of the fellow I buy out, but regard the business he had as merely an indication. I figure out a minimum certain business—certain for me—and if the price is too high for that minimum the deal is off. If the minimum certain business, as I anticipate it, is greater than it actually is under the other fellow, I discount the price again, on the ground that I should not pay him for what I myself will have to do. With this minimum certain business well in mind, the ultimate future possibility is the other point. I regard the deal as 'inviting' only when the ultimate business seems to promise considerably more." (\$10,000 plus \$10,000 equals \$35,000.)

For those with less experience than Mr. Appleby, Paul Kuesthardt, who recently bought the Kingston (Ohio) *Tribune*, an only paper in a town of a little less than a thousand people and located thirty-five

miles south of Columbus, offers some sensible suggestions to others who may be on the verge of such a step:

"Like many who buy newspapers, I knew too little about placing a value on a country-paper property. But I knew how little I knew, so I went to the field manager of our state newspaper association, H. E. C. Rowe, and told him how little I knew. I told him I had a shoestring that I wanted him to help me make into a pair of shoes. In due time he found me a plant, not overequipped, in a good field, which for certain reasons could be bought at a bargain. Furthermore, this field manager knew me personally, and in choosing the field he considered my temperament and also my degree of talent.

"As a result I find myself happily in possession of a newspaper which already I could sell at a profit were I disposed to do so. My suggestions, then, to those who would like to buy without regrets, is to take plenty of time to it, and to consult someone qualified to give dependable guidance. If your state has a field manager who can do this, then he is the man to go to. If not, you had better start agitating for such a man in your state."

Thus Mr. Kuesthardt says in still another way what we have emphasized all along—that a newspaper is the sum of two quantities: a field plus a man. But he adds the thought that, though either may

itself. The possibility of incompatibility is always present. Those who are wise take this possibility into consideration before taking the fatal step which is to bind them "for better or worse."

[In gathering material for this article Mr. Millar was much impressed with the importance of geographical location as a factor determining newspaper valuations. It was not brought into this discussion, however, because he proposes to deal with it by itself in an article to appear in an early issue of "The Inland Printer." If you have had experience that throws light on variations in newspaper selling prices in different parts of the country, and reasons for them, a letter setting forth your views will be appreciated by Mr. Millar and will also help make his discussion of the subject all the more genuinely representative.]

Publishers Inspect New Plant of Brookline Chronicle

On May 13 the members of the Massachusetts Press Association were guests of W. D. Allen, treasurer and general manager of the Brookline Chronicle Publishing Company, in an inspection of the *Chronicle's* new plant. The trip of inspection was preceded by the serving of a fine buffet lunch, and after the completely equipped publishing plant had been thor-



Members of the Massachusetts Press Association inspecting the new plant of the Brookline Chronicle, as guests of W. D. Allen, its general manager

be satisfactory taken separately, it does not of necessity follow that the two will work together. Sometimes a man who is all right in one field does not fit into another. The union of a newspaper field and a newspaper man is, we might observe in conclusion, much like marriage

oughly inspected the monthly business meeting of the association was held.

The meeting was presided over by President James D. P. Wingate of Medford, who succeeded W. D. Allen in that office last December. Mr. Allen had served four terms as president of the state association.

A Method of Planning Combination Press Runs to Best Advantage

By WALLACE FARIS WILEY

SAY a printer gets four circular orders. Order A calls for 480,000, order B calls for 375,000, order C for 345,000, and order D for 200,000. It happens that these circulars are all of the same size, and are to be printed in black on one side only and on the same kind of stock. After deciding that the most economical method of handling these different orders would be to make a combination run with 10 plates, the printer seats himself at his desk and attempts to apportion the 10 plates among the four orders so that all orders will be finished at the same time and with the correct quantities. This he finds impossible. Then he tries the expedient of starting with a certain arrangement of plates and, after a portion of the run has been made, changing this arrangement by increasing the number of plates on some jobs and decreasing it on the others. This gives him a closer result, but not near enough to suit him. So he tries again, and again; and finally decides that he might as well run it according to his last attempt, although it seems to him that this last schedule might have been improved considerably by further study.

What is the solution of this problem?

The most economical run would, of course, be that in which there were no over-run, a minimum number of plates to be made, a minimum number of stops of the press, and the least expenditure of time in figuring the schedule. The plates, paper, and time do cost money; and of two possible press schedules calling for the same number of stops, the one which needs the smaller amounts of these three items will result in the greater profit to the concern doing the work.

The simplest form of a combination run would be one having only two orders to be printed. As a concrete example, suppose we take a run requiring 600,000 circulars for order A, and 400,000 for order B. Assuming, as we shall throughout this article, that the circulars are of the same size, how must we proportion our plates between these two orders?

First, we must know the total number of plates to be run on the press at one time, which we will take as 10. Now we may see that, if 6 plates of order A and 4 plates of order B are put on the press, after 100,000 sheets have been run both orders will have been printed to their required amounts. Or if we assume that 15

You may not need this information for a year or two. But don't let that mislead you. When you need these facts you'll need them badly, and their use will save you time and money. Do the smarter thing: Instead of discarding this issue, file it in a safe and permanent place for later reference

plates might have been put on the press, then 9 plates of order A and 6 of order B would have given the same result after a run of 66,667 sheets. In neither case would it be necessary to change these proportions of plates during the run.

However, in both cases we can see that the number of plates on the press of order A is three-fifths of the total number of plates on the press, and also that the number of circulars to be printed for order A is three-fifths of the total number to be printed for both orders A and B. Similarly the number of plates of order B on the press is two-fifths of the total number of plates on the press, and the number of circulars to be printed for this order is two-fifths of the total number for both orders. Other examples of this type would show us that in all cases where it is possible to make the fraction obtained by dividing the number of plates of one job on the press by the total number of plates, equal to the fraction resulting from dividing the number of circulars required for the same job by the total number of the circulars required, a run can be made which will produce the required number of circulars for each job.

We will call that number of plates of A which if put on the press in a combination run will cause order A to be printed out to the correct quantity at the same time order B is finished, the proportional number of plates of order A, and will represent it generally by the symbol P_{ar} . Similarly the proportional number of plates for order B we will represent by P_{br} . In the first example given above (6 plates of A and 4 of B), $P_{ar} = 6$ and $P_{br} = 4$. In the second, $P_{ar} = 9$ and $P_{br} = 6$.

Considering order A for example, these quantities may be found by multiplying the total number of plates on the press by the number of circulars of order A required, and dividing the result by the total

number of circulars required for both A and B. Thus in the first example

$$P_{ar} = \frac{10 \times 600,000}{1,000,000} = 6$$

$$P_{br} = \frac{10 \times 400,000}{1,000,000} = 4$$

These quantities, P_{ar} , P_{br} , etc., are of great importance in a combination run, for they represent those quantities of the plates which, when placed on the press, would result in a continuous run and production of the correct quantities—an ideal condition. But it is an unusual occurrence for these proportional numbers of plates to result in whole numbers. They are more likely to be some such number as 4.23. Obviously it is impossible to put the 4.23 plates of order A on the press, but it is economical to make the actual number of plates used as near to this figure as possible. If $P_{ar} = 4.23$ and the number of plates used is 4, we will get a resultant under-run; if we use 5, an over-run. So what we must do is to start with one of these whole numbers, and before the run is finished change to the other, making the change at such a point as to allow the over-run and the under-run to balance. Our problem, then, is to find a general expression which will allow us to split the run into two parts of such size that this balance will be accomplished.

The expression itself can be stated as a fraction. This fraction, although it may look complicated, is really very easy to solve. Let

n = total number of circulars required for both A and B

P = total number of plates on press

P_{a1} = number of plates of order A on press during the first part of run

P_{a2} = number of plates of order A on press during second part of run

P_{ar} = proportional number of plates of order A

S = total number of the sheets to be

$$\text{printed} = \frac{n}{P}$$

S_1 = number of sheets printed during first part of run

S_2 = number of sheets printed during second part of run.

Then

$$S_1 = S \times \frac{P_{ar} - P_{a2}}{P_{a1} - P_{a2}} \quad (\text{equation 1})$$

$$S_2 = S - S_1 \quad (\text{equation 2})$$

These two expressions are the fundamental relations which we may use to find the size of the two portions into which the total run is divided. We are still speaking of a combination run of only two orders and of equal size of plates.

To show how these equations are applied, take a run in which order A is for 500,000 circulars and order B is for 400,000 with 12 plates to be put on the press. Since a total of 900,000 circulars is to be printed, the total number of sheets to be run is 900,000 divided by the number of plates—12—or 75,000 sheets, which is the quantity S . Then, from our definition as given before, the proportional number of plates of order A, or P_{ar} , is total number of plates on the press, 12, times the number of circulars of order A required, or 500,000, the product being divided by the total number of circulars required, or 900,000; or

$$P_{ar} = \frac{12 \times 500,000}{900,000} = 6.66667.$$

Since it is impossible to put 6.66667 plates of order A on the press we must split the total run into two parts; during the first part we use a number of plates greater than 6.66667, and during the last part a number smaller than 6.66667. To make the numbers used as close as possible to the value of P_{ar} we choose for the larger number the quantity 7, and for the smaller one, 6. Then $P_{a1}=7$ and $P_{a2}=6$.

If the values just determined are put in equation 1 the expression will be:

$$S_1=75,000 \times \frac{6.66667 - 6}{7 - 6}$$

Now $6.66667 - 6 = 0.66667$, and $7 - 6 = 1$. Dividing 0.66667 by 1 of course gives the result 0.66667. Then multiplying 0.66667 by 75,000 gives us a value of $S_1=50,000$ sheets.

Then, from equation 2,

$$S_2=75,000 - 50,000=25,000 \text{ sheets}$$

So we see that, in order to obtain the desired number of printed circulars for each order, we must first run 50,000 sheets with 7 plates of order A on the press, and then run 25,000 sheets with 6 plates of order A. Necessarily, during the first part of the run, we would be using $12 - 7 = 5$ plates of order B, and, during the second part, $12 - 6 = 6$ plates of B. This allows us to tabulate our press schedule:

Run	Plates, order A	Plates, order B
$S_1=50,000$	7	5
$S_2=25,000$	6	6

To check this schedule, we can write

Run	Order A	Order B
$S_1=50,000$	$\times 7=350,000$	$\times 5=250,000$
$S_2=25,000$	$\times 6=150,000$	$\times 6=150,000$
Totals	500,000	400,000

This procedure may be followed in all such combination runs of two orders. It is not necessary to make the calculations with the larger order as the basis; the schedule could have been computed from the quantities for order B in the above-given example just as well as from those for order A. The essential idea to be kept

in mind is that the actual number of plates to be put on the press for one of the orders during the S_1 and S_2 portions of the run should be as near as possible to the proportional number of plates for that order. This will make for economy in the plates; economy of paper is taken care of by the application of equations 1 and 2.

Thus far we have taken combination runs consisting only of two orders. For a run of more than two orders the application of the idea becomes a little more involved. Take the problem stated at the beginning of this article in which order A=480,000 circulars, order B=375,000, order C=345,000, and order D=200,000; with 10 plates to be put on the press. Suppose we consider these orders as being lumped into two groups; the first being order A alone, and the second, which we will call order X, consisting of the sum of orders B, C, and D. Then we may state this problem as

$$\begin{aligned} \text{Order A} &= 480,000 \text{ circulars} \\ \text{Order X} &= \frac{920,000}{n} \text{ circulars} \\ n &= 1,400,000 \text{ circulars} \end{aligned}$$

and $S=\frac{1,400,000}{10}=140,000$ sheets to be run.

If for the time being we disregard the three components of order X, we see that this problem can be solved by the method used for the two orders run. Proceeding with this method, we find the proportional number of plates for order A to be

$$P_{ar} = \frac{10 \times 480,000}{1,400,000} = 3.4285714.$$

Now, if we take $P_{a1}=4$ and $P_{a2}=3$, and substitute into equation 1 these three values and the value of S found above, we have

$$\begin{aligned} S_1 &= 140,000 \times \frac{3.4285714 - 3}{4 - 3} = 140,000 \times \frac{.4285714}{1} = 60,000 \text{ sheets} \\ S_2 &= 140,000 - 60,000 = 80,000 \text{ sheets.} \end{aligned}$$

Hence, for order A and our assumed order X we would have this schedule:

Run	Plates Order A	Plates Order X
$S_1=60,000$	4	$10 - 4 = 6$
$S_2=80,000$	3	$10 - 3 = 7$

Now, in the actual problem, order X is made up of orders B, C, and D, and the 6 plates of order X used during the S_1 part of this run really must be distributed among B, C, and D in some manner. Following the principle of economy of plates, we will use numbers as near as possible to the proportional number of plates of these orders. Computing only to the first decimal place in this case, we find

$$\begin{aligned} P_{br} &= \frac{10 \times 375,000}{1,400,000} = 2.6 \\ P_{cr} &= \frac{10 \times 345,000}{1,400,000} = 2.4 \\ P_{dr} &= \frac{10 \times 200,000}{1,400,000} = 1.4 \end{aligned}$$

To make up the total of 6 plates, as required among these three orders, we will take the following quantities:

$$\begin{aligned} P_{b1} &= 3 \\ P_{c1} &= 2 \\ P_{d1} &= 1. \end{aligned}$$

The results so far will give us a schedule that reads like this:

Run	Plates Order A	Plates Order B	Plates Order C	Plates Order D
$S_1=60,000$	4	3	2	1
$S_2=80,000$	3	? ?	? ?	? ?

At this point we have entirely eliminated order A from our computations, as we have found we must put 4 plates of A on the press during the S_1 or 60,000 portion of the run, and 3 plates during the remainder, no matter how the rest of the run is split up. Also, we find that during the S_1 portion of the run these quantities have been printed:

Order B: $60,000 \times 3 = 180,000$ circulars printed
Order C: $60,000 \times 2 = 120,000$ circulars printed
Order D: $60,000 \times 1 = 60,000$ circulars printed.

The remainders of B, C, and D must be printed during the S_2 or 80,000 portion of the run. If we subtract the quantities of these orders printed from those originally required we see that we may treat the three remainders as an entirely new problem of the general type for two orders which was solved in the first part of this analysis. Carrying out this idea, we may arrive at our new problem by making the tabulation as follows:

Originally Printed	Printed During S_1	Remainder
B 375,000	$180,000 = 195,000$, new quantity for B	
C 345,000	$120,000 = 225,000$, new quantity for C	
D 200,000	$60,000 = 140,000$, new quantity for D	
Total	$560,000$, new value of n	

Since we are still running 3 plates of order A on the press, we must print this total of 560,000 circulars with $10 - 3 = 7$ plates during a run of 80,000 sheets. Denoting the quantities for the new problem by the coefficient ', we may state

$$\begin{aligned} \text{Order B}' &= 195,000 \text{ circulars} \\ \text{Order C}' &= 225,000 \text{ circulars} \\ \text{Order D}' &= 140,000 \text{ circulars.} \end{aligned}$$

Here again, for the purpose of splitting this 80,000 run into two parts, we may consider orders C' and D' lumped together and called order Y. Then our new problem becomes

$$\begin{aligned} \text{Order B}' &= 195,000 \text{ circulars} \\ \text{Order Y} &= 365,000 \text{ circulars} \\ n' &= 560,000 \text{ circulars.} \\ S' &= 80,000 \text{ sheets.} \quad P'=7 \text{ plates.} \end{aligned}$$

Computing the proportional number of plates for order B', we have

$$P'_{br} = \frac{7 \times 195,000}{560,000} = 2.43750.$$

July, 1929

79

Then, making the values of P'_{b_1} and P'_{b_2} as near as possible to the value of P'_{b_3} , we take $P'_{b_1}=3$ and $P'_{b_2}=2$ plates. Substituting these in equations 1 and 2,

$$S'_1=80,000 \times \frac{2.43750-2}{3-2}=35,000 \text{ sheets}$$

$$S'_2=80,000-35,000=45,000 \text{ sheets.}$$

Now, as before, the 4 plates of the 7 which are not used for order B' during the 35,000 run, S'_1 , must be used for C' and D'. The proportional numbers of plates for C' and D' are

$$P'_{cr}=\frac{7 \times 225,000}{560,000}=2.8$$

$$P'_{dr}=\frac{7 \times 140,000}{560,000}=1.7$$

so we shall use 3 plates of C' and 1 plate of D' during the 35,000 run, S'_1 .

It is seen that the values of S'_1 and S'_2 which we have just computed only served to split the run of 80,000 sheets, S_2 , into two parts, but by doing so allowed us to eliminate order B from the remainder of our computations. This fact enables us to extend our press schedule a step further. It now looks like this:

Run	Plates Order A	Plates Order B	Plates Order C	Plates Order D
$S_1=60,000$	4	3	2	1
$S_2=80,000$	$S'_1=35,000$	3	3	1

Now, we have only orders C and D to proportion. For these quantities another new problem may be formed, and the approach to its solution is along the same lines as was taken for order B. During the S'_1 run of 35,000 we have used 3 plates of order C and 1 of order D on the press. So during this run we have printed

Order C $35,000 \times 3=105,000$ circulars
Order D $35,000 \times 1=35,000$ circulars.

This leaves

Printed Printed
Required During S_1 During S'_1 Remainder
C $345,000-120,000-105,000=120,000$
D $200,000-60,000-35,000=105,000$
Total=225,000.

These remainders must be printed during the S'_2 of 45,000 sheets with 5 plates, since we are still running 3 plates of order A and 2 of order B. This gives another new problem of the general type. Denoting the quantities of this problem by the coefficient", we may write

Order C"=120,000 circulars

Order D"=105,000 circulars

n"=225,000 circulars

$S''=45,000 \text{ sheets } P''=5 \text{ plates}$

$$P''_{cr}=\frac{5 \times 120,000}{225,000}=2.66667.$$

Taking P''_{c_1} as 3 plates, and P''_{c_2} as 2 plates, and substituting the necessary values in equations 1 and 2, we have

$$S''_1=45,000 \times \frac{2.66667-2}{3-2}=30,000 \text{ sheets}$$

$$S''_2=45,000-30,000=15,000 \text{ sheets}$$

THE INLAND PRINTER

This is as far as we need go; for to make up a total of 5 plates it is necessary to use $5-3=2$ plates of D" during the portion S''_1 , and $5-2=3$ plates of D" during the part S''_2 . So we may complete our press schedule in this form:

Run	Plates Order A	Plates Order B	Plates Order C	Plates Order D
$S_1=60,000$	4	3	2	1
$S_2=80,000$	$S'_1=35,000$	3	3	1
	$S'_2=45,000$	$S''_1=30,000$	3	2
		$S''_2=15,000$	3	2

This gives us a theoretical schedule involving some quantities which are not needed in the working schedule. As far as the actual press schedule is concerned, the theoretical runs S_2 and S'_2 need not be considered, since they were used only in extending the method and do not represent the final results sought. The elimination of S_2 and S'_2 from the tabulation leaves us the desired ultimate portions of the run, S_1 , S'_1 , S''_1 , and S''_2 to enter

seen that we have no over-run, the press need be stopped only three times, and a total of only 13 plates need be ordered. This gives a schedule of minimum cost.

It should not be thought that the exact routine used in working out this schedule must be followed in a similar case, or even in this problem. For instance, it is not necessary to begin the elimination process with the order of the largest numerical size. The schedule could have been made just as readily by starting with order D instead of order A. Nor was it necessary in computing runs S'_1 and S'_2 , to use 3 plates of C and 1 of D in the S'_1 run; 2 plates of each would have done just as well, although the consequent schedule would have been different. These points are mentioned to show that the estimator is not tied down to hard-and-fast rules. The only factors involved which are absolutely essential to the proper application of this solution are those stated by equations 1 and 2, and these represent the fundamental mathematical relations required by this problem. They must be adhered to rigidly. All other factors are somewhat arbitrary and leave much to the judgment of the estimator, although, as we have seen, for the sake of economy certain broad principles should be followed. The application of these principles will become

Run	Plates Order A	Plates Order B	Plates Order C	Plates Order D
60,000	4	3	2	1
35,000	3	3	3	1
30,000	3	2	3	2
15,000	3	2	2	3

To make certain that this schedule is correct, a check should be made, thus:

Run	Order A	Order B	Order C	Order D
60,000	$\times 4=240,000$	$\times 3=180,000$	$\times 2=120,000$	$\times 1=60,000$
35,000	$\times 3=105,000$	$\times 3=105,000$	$\times 3=105,000$	$\times 1=35,000$
30,000	$\times 3=90,000$	$\times 2=60,000$	$\times 3=90,000$	$\times 2=60,000$
15,000	$\times 3=45,000$	$\times 2=30,000$	$\times 2=30,000$	$\times 3=45,000$
Totals	480,000	375,000	345,000	200,000

These totals are in agreement with the original quantities specified, so we may regard the schedule as correct.

The required list for the plates to be ordered will be:

Order	Number of Plates
A	4
B	3
C	3
D	3
Total	13

easier with repeated use by the printer. This fundamental problem of a press run consisting of two orders may be extended along the lines followed above to cover any number of orders. If it is possible to place at least one plate of the smallest order on the press, the process of eliminating one order at a time from the computations is followed, and the resulting schedule will split the run into as many sub-runs as there are orders. In case there are more orders to be printed than there are plates on the press the orders may be

placed in several groups, each group being solved in turn with no consideration of any other group. Or the press may be filled, using only one plate to an order, each plate being removed when that order is finished and another put in its place; this process being continued until the number of unprinted orders will justify

This nomograph is seen to consist of three vertical lines, those outside being graduated on both sides, while the one in the center is left blank. All graduations are from 1 to 100, those on the outside of the left-hand scale being labeled "Total Number of Plates P "; those on the outside of the right-hand scale are marked

lars for one order will usually exceed 100. This makes it necessary to point off the same number of places on each of these quantities until the resulting figures fall on their respective scales.

For example, take the total number of plates, $P=10$; total number of circulars, $n=1,400,000$, and the number of circulars of $A=480,000$. Pointing off of five places on each of these last two quantities leaves the total number of circulars = 14 and the number of circulars of $A=4.8$. Now draw line 1 from 10 on the scale "Total Number of Plates, P " to 4.8 on the scale "Number of Circulars of A ." Then, through the point where line 1 crosses the middle vertical line, draw line 2 from 14 on the scale "Total Number of Circulars, n ." This line, continued, crosses the scale "Proportional Number of Plates of A , P_{ar} " at the value 3.43, which is the required result.



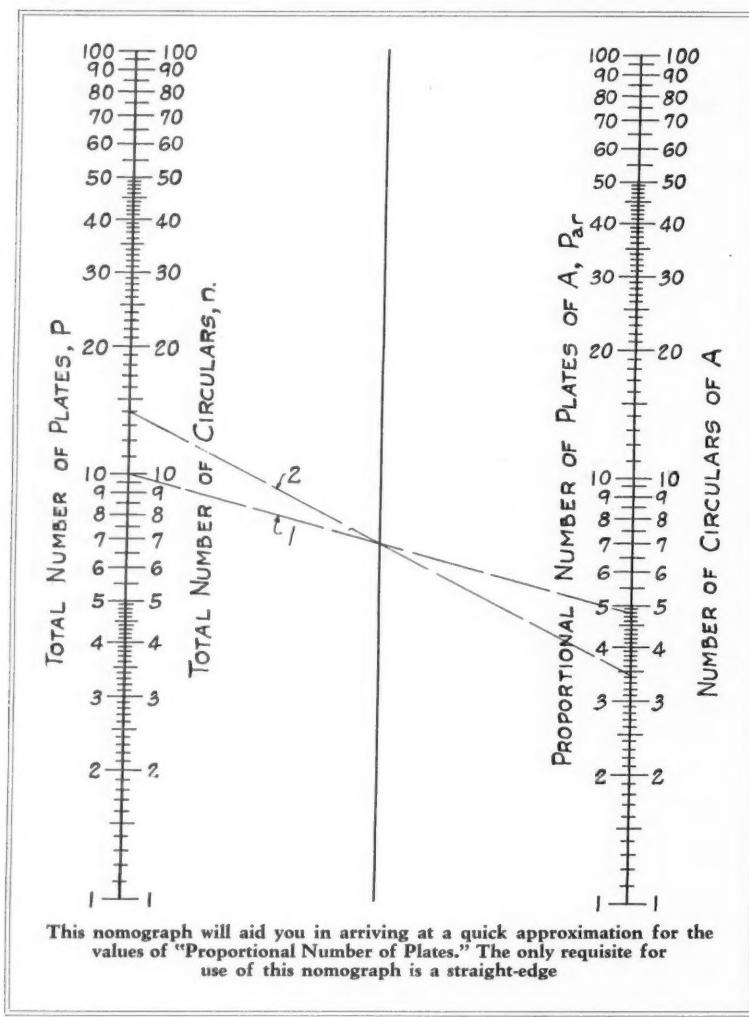
British Typographers' Guild Asks Proof of Ability

The British Typographers' Guild, the London organization intended to protect the reputation and professional status of the expert typographer, differs from probably every similar American organization in one important respect: Candidates for membership are compelled to prove their ability before being accepted. The guild is not interested in large membership, but would rather restrict it to a selected number who have proved their right to claim that they are truly typographers.

In order to protect such typographers from the inroads of incompetents who are discrediting the industry, the British Typographers' Guild has laid down seven specific qualifications for the competent typographer. Briefly these are: (1) practical typesetting experience; (2) an understanding of the seven first principles of design; (3) knowledge of various illustrating techniques; (4) understanding of color harmony; (5) knowledge of the history of type and lettering; (6) ability to execute semifinished lettering, and (7) skill to produce an accurately planned layout which will correspond in all details with the first proof pulled by the compositor.

Candidates for membership prepare such a layout from copy that is provided. The layout is carefully checked by the council, and if it is okay the candidate receives his membership card.

This plan of verifying the qualifications of candidates seems to offer great possibilities, and it will be interesting to note what progress is made by the British Typographers' Guild. American organizations which seek further details should write to the secretary, Thomas Wilson Philip, St. Bride Foundation Institute, Bride Lane, London, E. C. 4.



grouping them together and solving for a combination run for the remainder. These are only suggestions. The estimator may find problems where, by the exercise of some ingenuity on his part, he may be able to reach a whole or partial solution which otherwise might be unobtainable.

It may be noticed that in the computation for each pair of runs the proportional number of plates for one order is carried to several places of decimals. This is necessary. For the remaining orders this is carried only to one place. To help the reader arrive at a quick approximation for the proportional number of plates, the accompanying nomograph was designed and is offered here for use.

"Number of Circulars of A ," while the inside graduations are, respectively, "Total Number of Circulars, n " and "Proportional Number of Plates of A , P_{ar} ."

To use this chart a line is drawn from the value of P on the outside of the left-hand scale to the value of the number of circulars of A on the outside of the right-hand scale. Through the point where this line crosses the middle vertical line a line is drawn from the value of n on the inside of the left-hand scale. This line crosses the inside scale on the right side marked "Proportional Number of Plates of A , P_{ar} " at the required value of P_{ar} . Of course the actual values of the total number of circulars and the number of circu-

SPECIMEN REVIEW

By J. L. FRAZIER

Printing submitted for review in this department must be mailed flat, not rolled or folded, and plainly marked "For Criticism." Replies cannot be made by mail

BERGHOFF, INCORPORATED, Milwaukee. — Typographically your blotter "A Spill . . . But Still a Prince" is quite original and decidedly impressive. Layout is unusually interesting.

SHOOK PRINTING COMPANY, Lima, Ohio.— Although the lines of small type might have been opened up with one-point leads to advantage, the letterhead for the Lima Pump and Supply Company is attractive.

THE BARNES PRESS, INCORPORATED, New York City.—Your announcement of the appointment of Mr. Wells as art director is one of the most truly modern items we have seen. It is distinctive, attractive, and effective—a knockout indeed.

ALLEN D. PARSONS, Chicago.— Specimens submitted by you are full of pep and ginger and exceptionally impressive, as the three which are reproduced indicate, which, by the way, are simply representative of them all. They will not go unnoticed into any waste basket.

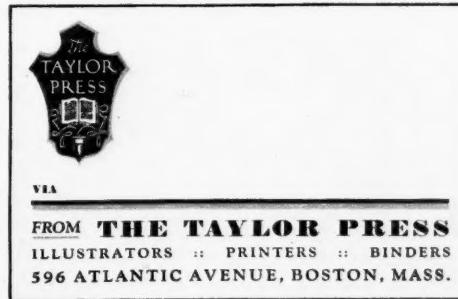
LOU HERZBERG, St. Louis.—As heretofore your work is good-looking and effective. An especially interesting item is the circular "On to Berlin," on which the cost of vari-

INGRIM PRINTING COMPANY, Berkeley, California.—Your blotter "Evolved" is striking in layout, but while a commendable piece of work generally, we think that the ornamentation is somewhat too pronounced and that it detracts measurably from the attention you naturally desire should be given to the smaller type matter. The folder "Survey" is unusually effective and quite original, and may be considered a real reflection of the quality of your work.

BOND MORGAN, Chicago.—"Safeguarding Your Estate" is an attractive and impressive folder. The layout of your letterhead is striking and full of interest, and would be especially fine if set in one of the newer and more stylish gothics like Kabel or Futura instead of the Copperplate, which does not reflect qualities in keeping with the work of an artist.

FORREST J. CLARK, Atlanta.—The several issues of *The Southern Printer* are attractive and pleasing, the typographical cover designs in which you are particularly interested being striking and characteristic. The letterhead for The Ruralist Press is striking if not beautiful, and it is not ugly, and the booklet "Our Newer Advertising Type," also for Ruralist, is exceptionally well handled in all respects.

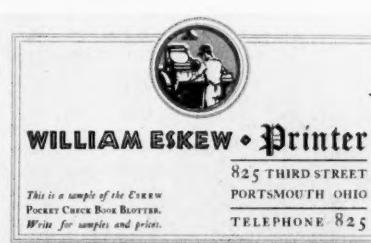
A. N. WILLOUGHBY, Seattle.— We regret that in view of the effectiveness of the background panel, in which units of an allover border are printed in red against others in blue to show the word Seattle, the type matter on the inside is not set in a more stylish face, and that it is badly spaced. If this center panel were attractive the card would be as



ous excursions including and apart from the trip to Berlin is shown in a graphic way.

RUSSELL HOSFIELD, Akron, Ohio.—The announcement for the exhibition of Russian arts and handcrafts for the M. O'Neil Company is appropriate and effective, and has considerable character in view of the type used, gothic, and especially the paper, which is a bright orange in rough finish with envelope to match.

ARKIN ADVERTISERS SERVICE, Chicago.— "Arkin Copy-Fitting Type Charts" is not merely an uncommonly attractive and well-planned booklet but is one of the greatest helps you could possibly distribute among present and prospective clients. The cover design in large sizes of Goudy Bold printed in gold on black paper is most impressive.



Two package labels and a pair of business cards arranged in the order named, all by the concerns or individuals whose names appear in the specimens. The original of the Eskew business card is handled in three colors, the rules being run in blue, while the background of the illustration is printed in red

outstanding as it is now and, despite the fault, would also be impressive.

FREDERICK NELSON PHILLIPS, New York City.—Your folder "Van Has Hung His Hat Here," announcing the fact that Van R. Pavey is now a member of your service staff, is one of the most characteristic items we have seen executed in the modern manner with one of the new light and distinctive sans-serif type faces. The gray and black on white paper make an especially pleasing and effective color scheme.

WOOD-OAKES COMPANY, Chicago.—Although the lines of type are spaced about one point too closely, your package label in green and blue-purple is attractive and effective. If the lettering of the word "Proofs" were better and the text group set in some

July, 1929



A beautiful blotter by the Acme Press, Seattle, Washington, the original of which is in green on mottled yellow stock, and a house-organ cover by the Fiske Printing Company, which is located in Marlborough, Massachusetts

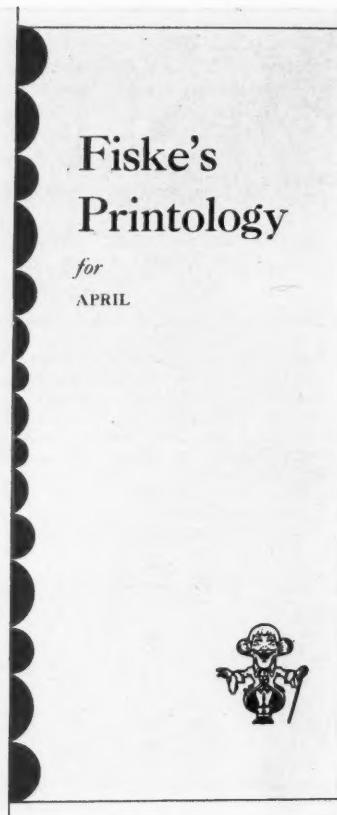
type face more attractive than Cheltenham Bold the large envelope would also be very good, as the display idea and particularly the colors that have been used are quite satisfactory.

THE H. F. HENRICH PRESS, Litchfield, Illinois.—Your work is very good indeed, the small commercial items, folders, etc., being especially effective. *Rays of Sunshine*, while not quite so good, particularly because of the pronounced character of some of the displayed panels filling out the pages and of the fact that the Cloister initials over the rather dark blue are too strong, is, considering publications of the kind as a class, quite satisfactory.

TYPOGRAPHIC SERVICE COMPANY, Los Angeles.—Your booklet, "Reflections," is a beauty, and, while extremely simple, is full of character. A beautiful white paper stock and the use of rules that are not mechanically straight, with extensive white margins, all in connection with one of the most attractive type faces, Garamont, leave nothing to be desired. Similarly attractive, if a little less charming, is the graduation program of the Frank Wiggins Trade School.

H. D. WISMER, San Diego, California.—The new Frye & Smith letterhead in one of the three or more cursive initiated by Lucien Bernhard is exceptionally good, the related ornaments being used with telling effect. "Printing, the Beacon Light of Progress" is an effective blotter, especially as respects the use of ornament and layout. It would be better, however, if the display were in a more attractive type face and the text matter in a more legible one. Why apply distinctive layout only when so-called modernistic types are used?

THE MCKCORMICK-ARMSTRONG PRESS, Wichita, Kansas.—The spring issue of your house-



Fiske's Printology

for
APRIL

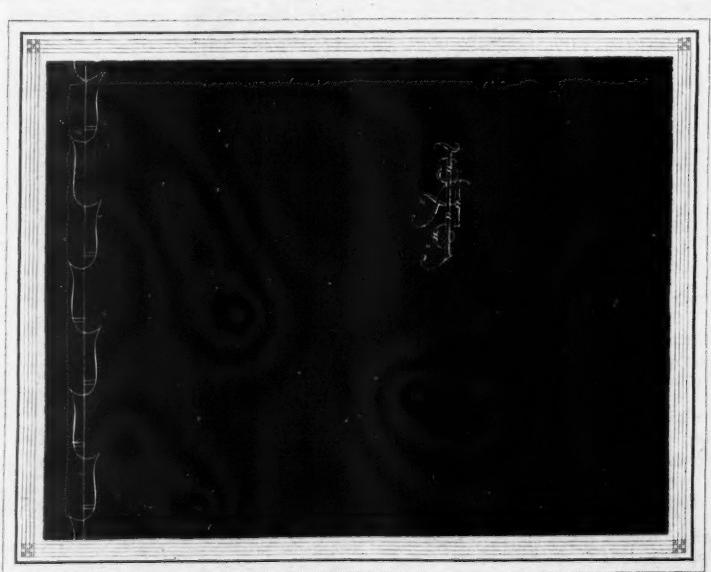
red and the upper part white, against which the green onion and the lettering "A Breath of Spring" appears. The "Air-Minded" spread featured by an illustration of an airplane in colors is likewise unusual and well executed.

C. M. MEAD PRINTING COMPANY, Los Angeles.—Except for the fact that the hand-lettered name group is crowded and the lettering not very clear, your folder business card is satisfactory. The gray color is too weak, and we suggest that a snappy green would have been better for the parts in gray. The lines in Cloister caps on the center spread are too closely spaced, and we suggest the elimination of one row of ornaments at top and bottom, leaving but a single unit to finish the diamond shape so that there would be space available for the introduction of one-point leads between lines.

L. A. BRAVERMAN, Procter & Collier Press, Cincinnati.—One of the most attractive folders you have ever gotten up—and that means something, since you have done so many—is the one headed "Announcing Beckett Text for Letterpress Printing." The border on the title page is of a decidedly interesting technic and unusually attractive; a fine piece of work indeed. To mention names, however, is scarcely fair in connection with so many good items, and to go on mentioning them would mean indulging in the use of superlatives, there being so much to admire and nothing to find fault with.

PORTLAND CEMENT ASSOCIATION, Chicago.—Except for the fact that the cover design might have been more impressive and less of a shrinking violet, so to speak, and without making it too commercial and too evidently advertising, the booklet "Two-Family Houses of Concrete Masonry" is excellent. We cannot imagine the text pages being more attractive or suitable except possibly by setting the title lines at the bottom in somewhat smaller sizes. The dull-coated paper is agreeable to the eyes and takes the halftones, which, by the way, are beautifully printed, to excellent advantage.

JOPLIN PRINTING COMPANY, Joplin, Missouri.—Our compliments are tendered on the general excellence of the booklet "Silver Anniversary." Margins could be better, the type page hardly conforming to the proportions of the paper page, and the type pages in general being set too low, but the neatness of the typography,



Interesting and attractive cover of brochure prepared by the Kling-Gibson Company, Chicago, for Juergens & Andersen, a wholesale jewelry concern of that city

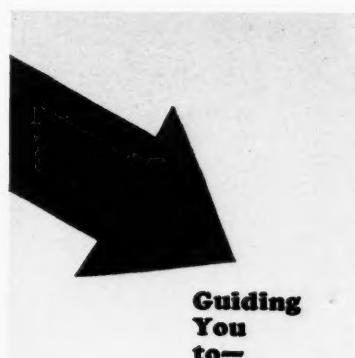
the excellence of the paper, and the attractiveness of the color combination compensate to a marked degree. The upper group on the cover design could be opened up in spots between lines, but the effect as printed is satisfactory.

BRIDGENDS, LIMITED, Toronto, Ontario.—The posters and display cards executed by your patented Delcate method—a letterpress process employing varnish inks as a rule, but sometimes water-color inks, with the same type of plates in both cases—are handsome and impressive. The drawings and lettering are excellent, while the color printing is of a character that leaves nothing to be desired. The work in general measures up to the finest of the type that we have ever seen from any source and by any method. The inks are brilliant and of fine body.

THE CAMPAIGN PRESS, Chicago.—Both the miniature letter announcing it, and the April issue of your folder house-organ *The Campaigner*, which followed after a day or two, are effective, particularly because they are so different from the usual printer's advertising. The front of the folder is especially novel and effective. It is featured by an illustration showing the entrance to a theater, electric sign, crowd entering, etc. The panel above the entrance is individualized with the name of the person to whom each copy was sent and the words "in 'What Interests People.'" Colors used and the presswork are in keeping with the excellence of the typography, illustration, and layout.

THE STAMFORD PRESS, Stamford, New York.—Except for the letter-spacing of the main display on the cover page and the fact that the margins are too narrow throughout, the booklet "The Romance of a Stamford Industry" is quite satisfactory. When cuts run the long way of a page, that is, contrary to the way the type is set, the top of the cut should be toward the inside on right-hand pages, as it is on the specimen you submit from *The Bulletin*. On left-hand pages the top should be to the outside, that is, away from the fold. In other words the tops should be where they will coincide with the way the book is naturally and most easily turned to look at cuts that do not run according to the type matter.

SUPERIOR TYPESETTING COMPANY, Toledo, Ohio.—The title pages submitted are for the



Guiding
You
to—

Striking folder title by Waller Brothers & Kenyon, Dallas, Texas, and an interesting blotter by William Eskew, Portsmouth, Ohio. The arrow is a cut-out folded over from the back

most part excellent. The brackets should be eliminated from the ends of the second line on the one for "Sergeant Silk," on which the border is strong in relation to the type. On "The Splendid Quest" we suggest a dash shorter than

GOOD PRINTING is impossible with poor rollers. Most printers know this, but many still hope to get by with worn-out rollers, depending upon make-ready to overcome the roller faults. How foolish! Good rollers cut down make-ready time and ink consumption. They are an economical investment. Wortman Rollers have been in the forefront for many years, easing the work of the pressroom and bettering its quality. Especially in hot weather, when rollers are most affected by conditions, are your rollers giving perfect satisfaction? If not, send us your surplus stocks and let us fix them up quickly.



**WORTMAN
ROLLER COMPANY
CINCINNATI**

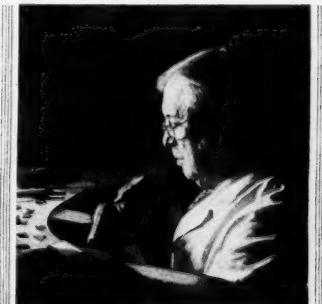
1212 RACE ST + CANAL 1619

the line "Quest" as a cutoff between the two upper groups, and placing the ornament below the author's name at least a pica farther down. The title page in Century Expanded in comparison with the others demonstrates the superiority, in work of this kind, of the Caslon or Kennerley faces which are used for the other pages. As a rule your borders are too involved or too strong—in short, too pronounced—for work of the kind.

FRANK OTTO, Racine, Wisconsin.—The difficulty with the stuffer "Perhaps You Are Not Aware" and the blotter "Printing As You Want It" is the same, namely, too many styles of type are used, particularly since they do not harmonize. Layout is quite satisfactory on the blotter, although it is somewhat crowded. The white space, however, is not well distributed in the stuffer, there being too much at the sides in relation to the amount at top and bottom, where the type matter, which is very closely spaced, crowds the border. An improvement in looks would result if the underscoring of the main line were eliminated, particularly since it suggests that the heading is a separate sentence and not a part of the text which follows.

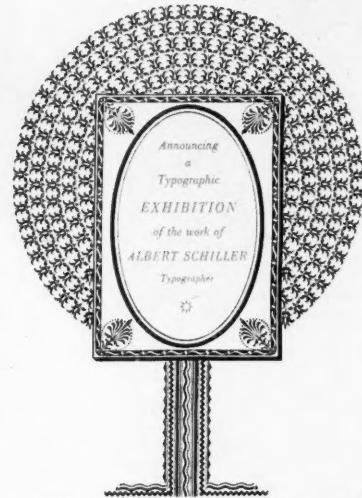
MONROE F. DREHER, INCORPORATED, Newark, New Jersey.—In general "Perpetuating Honored Names Through an Honored School" is a good piece of work. If the upper group on the cover were lowered a little and the lower group raised considerably, so that the margins, especially around the bottom, would be more nearly uniform, the cover would be very good indeed, although the interesting border around the title group crowds the type somewhat. The title page is a very good example of the Colonial type of typography though rather crowded, and the text pages are well handled throughout,

TIMES CHANGE . . .



GRAFTSMANSHIP
NEVER

Title page of brochure, the cover of which is shown opposite



AT THE MARMOR BOOK AND ART SHOP
860 SIXTH AVENUE, NEW YORK, BETWEEN 48th & 49th STREETS

May 1st to May 15th

Daily 9 A. M. to 6 P. M.
DRAWN BY COURTESY OF ADVERTISING AGENCIES' SERVICE COMPANY

The original of the Rein Company's house-organ cover shown at the left is in yellow-green, rose, and purple, and infinitely more attractive than our reproduction suggests. At the right is shown a folder title page by Albert Schiller, well-known typographer of New York City

although we do not consider that the swash characters to begin words in the heads help at all. There is some lack of uniformity in the inking, one or two pages being light whereas the general rule is heavy inking.

KELLER-CRESCENT COMPANY, Evansville, Indiana.—You are doing a good grade of direct advertising for your numerous clients and the printing measures up, too, being of a kind and quality in every instance suitable to the selling job to be accomplished. We cannot see how the introduction of the single line of Broadway adds to the impressiveness of the opening page of the *Courier and Journal* booklet "Peg This Profitable Tri-State Market," etc., which is otherwise well handled. Exceptionally pleasing items are the folder "Super Power" for Hercules Products, Incorporated, which would be equally striking and less confusing if the green on the front were lighter, and the six-page illustrated letter for the Advance Stove Works, which is very impressive indeed and demonstrates your ability to do good presswork.

FISKE PRINTING COMPANY, Marlborough, Massachusetts.—Your new invoice and envelope are exceptionally attractive. The type used and the composition are not only good but quite suitable in view of the character of the ornamental figured paper used. The letter-head is not so good. In the first place we do not like the squaring-up of the lines, which throws the word "Company" to the left and unbalances the form despite the triangular ornaments at the right, which are inconsistent with the character of the type. We regret also that you did not use the Cochin italic employed for variety in a line or two on the other specimens in place of the script letter, and especially that you did not use single-line rules where the parallel lines appear above and below the main display. The border is attractive, and the color in which it and one or two items on the other forms are printed harmonizes beautifully and yet impressively with the soft-yellow stock. We reproduce your cover in this issue.

TEE-JAY PRINTING SERVICE, New York City.—The cards featured by the cartoon of a dog are materially weakened by the use of too many styles of type, some of which unfortunately do not harmonize, particularly as to shape, which if anything is worse than any lack of harmony in design qualities. They are also as a rule over-displayed; points are brought out as on a title page that should be run together, so to speak, as text. The best display results when one or two prime features are emphasized strongly and the remainder of a form is kept down. The "Thank You" card suggests the type of work we refer to and is much better, particularly also because only two styles of type are utilized. The second, Century Bold italic, used only for the address line, should not have been used, since it

is modern and the Goudy otherwise used for display and the text matter is old-style. Century Bold is one of the least attractive of bold-face letters and scarcely justifies its existence.

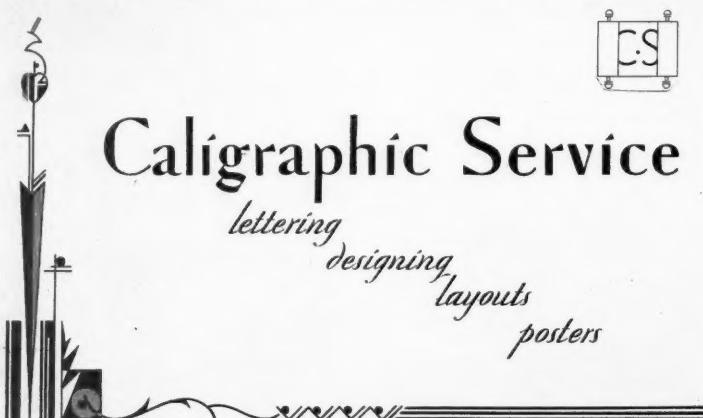
G. LYNN HOLLEN, Brookings, South Dakota.—You have done a very good job on all the folders and bulletins submitted, at least from a typographical standpoint, although the type faces used are not the most stylish available in some cases. We feel that you could get away with somewhat finer halftones which would help, as many of the cuts are small, and with coarse-screen halftones the pictures lack in detail. As a rule, too, the cuts could be made ready better; they are weak and lacking in contrast, highlights and solids being too close to the same value. Especially neat pages are the title page

TELEPHONE SUPERIOR 2559 ••• 450 EAST OHIO STREET • CHICAGO ILLINOIS



Caligraphic Service

lettering
designing
layouts
posters



An interesting announcement by Gustave A. Ahrenhold, Chicago artist, which was originally printed in a combination of black and light blue on yellow stock



Title and inside spread of one of an unusually effective series of folders produced for Michaels, Stern & Company, clothing manufacturers, by The Foss-Soule Press, Rochester, New York, which consistently and frequently produces unusual specimens of quality printing

for the seventh concert of the girls' glee club and the cover of "Training for Success," the latter being striking and impressive and yet not overdone in the use of rules, as is so much work of that type. We would have preferred to see something besides Copperplate Gothic used as the subtitle on the cover "Summer Ses-

sion"; a bold-face roman like Cloister would have been much better.

MIDDLESEX COUNTY VOCATIONAL SCHOOLS PRINT SHOP, New Brunswick, New Jersey.—Issues of *Progress* are very good, especially in relation to the average quality of school-shop publications. Where the regular Caslon title

lines are used on the cover the lines as a rule are spaced too closely, especially in view of the large amount of space in the page below, and the group even when spaced out could be placed lower in the page so that the distribution of white space would be better. As printed the pages at least suggest being top-heavy. The same fault, that is, too close spacing of lines, is evident as a rule in the title page, for which, to dress it up, we would suggest a neat, light page border. The decorative initial used frequently is too narrow in relation to the shape of the page, and we suggest instead a three- or four-line plain-letter initial. As a rule your colors on the cover are dull, especially the one used in an ornamental capacity, and which should serve the purpose of brightening up the design.

The Tribune-Republcan, Greeley, Colorado.—We consider that you make the most of your type equipment, which means that the work is well displayed and arranged as a rule and that improvement concerns the use of more stylish and attractive faces almost altogether. You have Goudy in the old-style, handtooled, and bold, but have used them only on one or two items. We wish one or another, two, or all of them had been used on all the specimens, although the Light Hobo is very satisfactory on the one letterhead for which it was used. Our objection is to the Copperplate Gothic, the Parsons, the condensed litho face used for the letterhead of the Weld County Fair, and also the modern machine-set letter used for the names on the item in question. Copperplate Gothic and Parsons, furthermore, should not be combined. The title page "Flour Talk" could be improved by a different grouping of the lines and by eliminating the underscoring rules and ornament from beneath the main display line. We suggest arranging the main display in two lines, raising the second group close to the main display and leaving the bulk of the white space between this center group, which now divides the page in the center, and the bottom group. All the lines could stand being opened up a little, which would help overcome the awkwardness of so much white space up and down; of course handling the main display as two lines

PRACTICAL PLANS

for your printing, including whatever layouts, lettering, designs & type counsel are necessary as well as the proper color notation.

M. VAUGHN MILLBOURN, Chicago

[55 E. Washington St.
Davenport 0570]

MAY

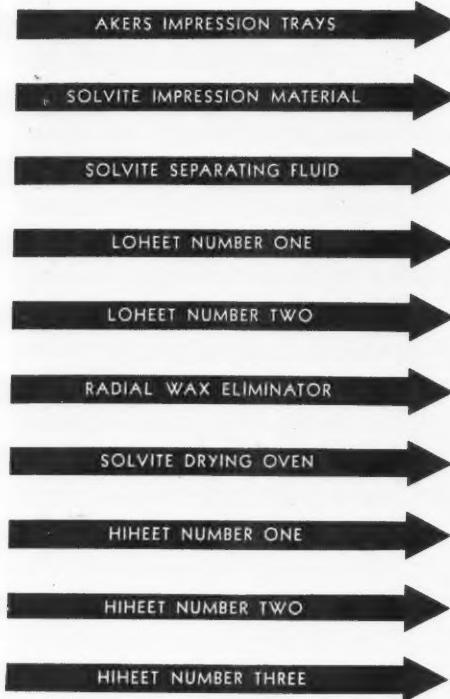
S	M	T	W	T	F	S
✓	✓	✓	1	2	3	4
5	6	7	8	9	10	11
12	13	14	15	16	17	18
19	20	21	22	23	24	25
26	27	28	29	30	31	✓

A dancing Goat

"Being the Goat" isn't considered a recipe for happiness—but with Pan behind the pipes, happiness follows naturally . . . There ARE Printers who can induce your "goat of printing problems" to dance a "dividend waltz."

THE DU BOIS PRESS • Rochester • NY

Two fine blotters, the original of the one by the Chicago artist named being in black and green-yellow on white and the other in blue and black on pale-green paper



AKERS IMPRESSION TRAYS SOLVITE DRYING OVEN

These Products Are Now Coe Products

We are happy to announce that we have purchased from the Harry J. Bosworth Company all rights to manufacture and distribute the following products: Akers Impression Trays, Solvite Impression Material, Solvite Separating Fluid, Loheet Number One, Loheet Number Two, Radial Wax Eliminator, Solvite Drying Oven, Hiheet Number One, Hiheet

would also help this. To kill some of the white space that would still remain in large amount above the signature in the changed layout suggested, a small ornament might be used about three-fifths the distance down from the second to the third groups. One thing you should avoid is dividing or suggesting the division of a page in the exact center. It is monotonous. The binding of the Gale booklet is attractive and rich-looking. The line on the cover should be raised just a little, however. Margins around the inside pages are bad; they should progress in width around the page in the following order: back, top, front, and bottom. You will note that in the booklet the back margin, which should be narrowest, is if anything widest, a third wider than the front, which, next to the bottom, should be widest.

HULL PRINTING COMPANY, Meriden, Connecticut.—Your circular letter headed "How Does This Strike You," and which is featured by an embossed design in the center, an advertisement on embossing without metal dies, is unusually impressive. Simple as it is and despite the exceptionally wide spacing between words—plainly done for effect and not through ignorance of what constitutes good spacing—the letterhead design itself is good and far ahead of the one in which Broadway is used for the major display lines. It was a clever idea to run a pin through one corner of the embossed panel to suggest, as it really does, that the panel is a scrap of paper pinned on. It makes a real advertisement. The blotter "Plant Your Ad and Reap a Customer" is mighty good except for one feature, the head. The design would have been much more forceful if a clearer type had been used for the lines and if they had not been set on the slant. It is the cut, the rules, and the colors used that make

Title and first inside page of striking folder submitted by Allen D. Parsons of the Coe Laboratories, Chicago. The original is in deep red-purple and light violet on white paper



WOULD you like to know more about the Coe-Furrow Technique of casting gold inlays? If you would, you will be pleased to know that we are going to hold a series of weekly clinics in our laboratory. We will carry through the entire technique, casting to fit steel dies, a real test of accuracy.

This clinic will be held every Tuesday night until further notice. We hope that you will find it convenient to attend.

+

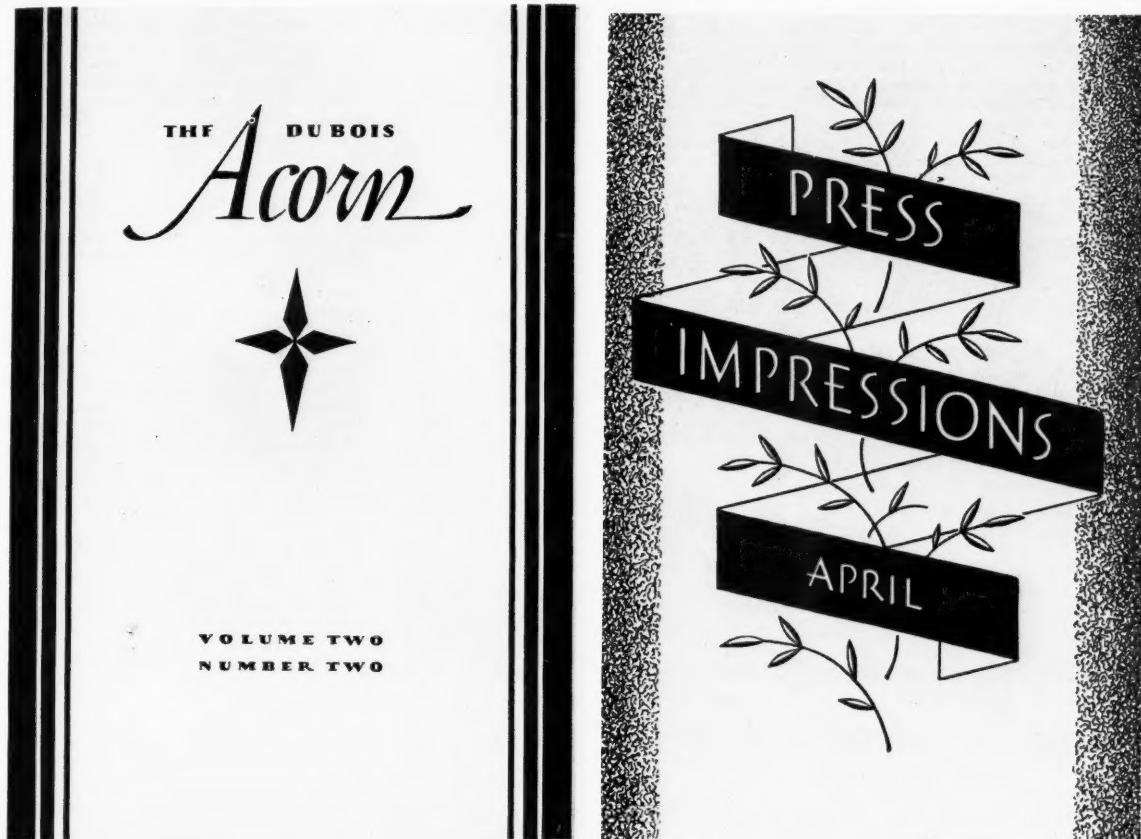
CARL A. LINEER
Dental Laboratory
604 Hamm Bldg., St. Paul, Minn.

Interesting use of ornament. A card also from the Coe Laboratories, Chicago, for which was produced the unusual and impressive folder that has been reproduced at the top of this page

the item effective; and the one thing you probably thought made it that had the reverse effect.

GENERAL MOTORS CORPORATION, New York City.—Your "Twentieth Annual Report" is a charming book, delightfully refreshing in view of the fact that most such items are executed as though they were of no importance and in typographically atrocious manner. The binding is excellent, and the simple panel with the title is not only quite properly chaste and dignified but quite impressive, standing out as it does against a relatively large expanse of white space in the form of a toned-paper covering of delightful finish. If we have anything to suggest it is that the title page is somewhat too strong in relation to the cover design and the text. It is a good page, and yet seems to suggest that it comes from a volume otherwise treated in a stronger way, that is, with bigger type. It is to be hoped that the good example set by General Motors several years ago and here maintained will be followed by an increasing number of corporations, and that their reports will be treated as becomes their importance and as works of quality such as will reflect credit.

ALVIN E. MOWREY, Franklin, Pennsylvania.—While the general appearance of the souvenir program for the fortieth anniversary of the local Elks club is pleasing, the lettering, as you doubtless appreciate, is similar to what one usually finds on signs and is decidedly "commercial." The fact that the colors are pleasing and the job engraved saves the situation. Tying with purple ribbon, of course, also helps. Press-work on the cuts is not good, but we feel sure that this is not altogether the fault of the pressman. For one thing the cuts are of coarser screen than necessary, considering that a good grade of enameled stock was used. On some pages the type matter is decidedly overinked,



and we regret that you saw fit to use Cheltenham Old Style for some pages and Caslon for others, and especially the combination of Engravers Bold and Cheltenham in the titles under cuts. Worse still, here and there a line is set in Broadway. The typography throughout a book of the kind should be in one style—certainly in related styles if two are used—and why use more than two? In short, the item is a hodge-podge, saved only, as already stated, by the cover, which itself is not all it might be.

JERSEY MULTIGRAPHING COMPANY, Newark, New Jersey.—Your blotters are fairly good, layout in most cases being impressive although not characterful. The weak feature is the use of colors, reds where employed inclining too much toward blue, and, where of an orange hue, being too weak and washed out, so to speak. On the one in which the lines are printed on the slant in the upper left-hand corner the color is too weak, particularly in view of the strength of the large initial printed in a deep blue-purple which dominates the whole display. Balance would be better and the initial would seem less obstreperous if the lines in pale-blue tint were printed in black. In other words you ran the job through the press one time more than was desirable. And the initial should have been printed in a lighter, brighter color. On the one headed "A Complete Service" the items stepped off should have been at a more acute angle so they would cover more space horizontally, which would create a better distribution of white space. The type matter is printed in too weak a color on the blotter headed "Distinctive Printing." We suggest finally that you avoid mixing Copperplate Gothic with romans; the contrast in one or two cases is particularly unpleasing. The easel or tilt-top-table effect

Two unusual house-organ covers, originally in black and blue-purple on yellow and red-brown and light green on green, from The DuBois Press, Rochester, New York, and The University of Chicago Press, respectively

made up from border units on the blotter "The Home of Better Printing" is very interesting.

GEORGE C. HUMMEL, Buffalo, New York.—The work you submit, all done in the printing department of the Elm Vocational School, is excellent in the main essentials, and very good even considering a few faulty details. Indented heads should not appear at the bottom

Adam dePhillips

Berkeley 0269W
1594 Hearst Avenue
Berkeley

A flashy card by one of the clever Pacific Coast typographers, Adam dePhillips, of Berkeley, California. The hands of the clock are printed from a Maltese cross, two extensions of which were cut off to give the desired effect

of a page with no full lines below, as on page 6 of the Vocational Education yearbook, which is both characterful and impressive all the way through. The purple in which the border of the cover for the "Stamp Collectors Manual" is printed is too weak, being scarcely stronger than the color of the stock; the details hardly

show at all. Another detail that detracts is the parallel rule cut-off above the last line on the title page of the basketball schedule. It overbalances the page at the bottom, is unpleasing in appearance besides, and serves no purpose in emphasis. The title page for the Seventh Annual Dinner program and menu is the most attractive item in the package, the colors being especially good. The only improvement we might suggest is to open the lines with one-point leads and possibly to print the border in a slightly stronger green, although the latter point is open to question and a matter of taste. Ornamentation is rather too pronounced on the inside pages. Although the main group is rather too high and the ornament doesn't seem exactly suitable, the title page "Dedication of the New Building" is another good piece of work. Presswork is above the usual standard of work done in school printing plants.

WYATT P. ACKERMAN, Pomona, California.—You do a very good job of composition, but as a rule your work doesn't measure up to full possibilities because the type faces you have and use are old-fashioned and as a rule unpleasing, certainly lacking in any effect of distinction. Another fault sometimes evident is the use of colors that are too weak and glaring, as for example the gold and pale green on the blotter "Looking for a Good Printer," which is displayed and arranged in an interesting manner. We regret the introduction of the one line of Copperplate Gothic which has nothing in common as to design with the Parsons which is featured. The latter, by the way, ought never to be used wholly in capitals. Parsons is an ornate letter some of the characters of which are decided departures from convention, and it should be looked upon as we do Old English,

THE INLAND PRINTER

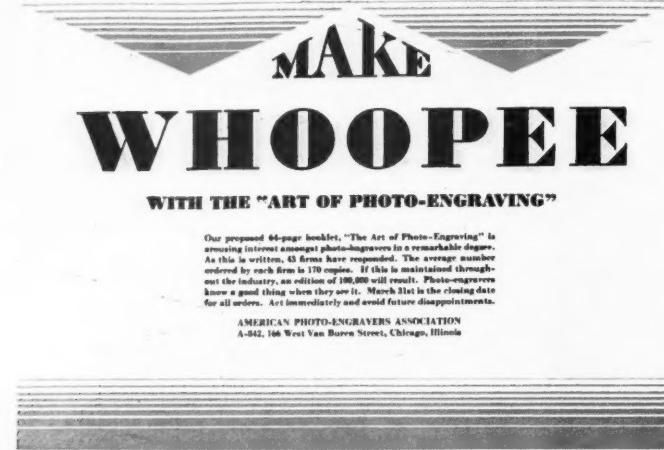
July, 1929

which it is also highly improper to use altogether in capitals. We regret that your machine face is a modern letter widely used for newspaper text. It is too lacking in grace and style for booklet work such as the text of the yearbook of the Daughters of the American Revolution. Probably most attractive and forceful of all items in the collection you submit is the cover for the *Pomona College Magazine* (No.

PIPER SHOP STUDIOS, Orange, New Jersey.—Your work is among the most characterful we have seen in a long time; it has that quality most difficult to achieve with type and accessories the use of which is open to anyone, namely, individuality—indeed, one might say technic. This is achieved (1) by the use of types that are not exactly common, (2) by the use of characterful papers, and (3) more im-

final one. Awkwardness invariably results when several lines are squared up as in this case and then the last one is relatively very short. Type is important, but the manner in which it is used in display is more so. The introduction of numerous interesting and in instances somewhat fancy types has seemingly caused a great many typographers to feel that with such types design isn't as necessary as it was, which, of course, is entirely wrong. The center spread of "Horisk's Treasure Ship" is especially bad, the left-hand page being without pleasing shape and decidedly too scattered, and the right-hand page being decidedly overbalanced at the bottom due to the greater width of the type matter there, but more especially because of the amount of white space around and even below the heading. The effect would have been a lot better if the items had been raised close to the heading and the ornate dash eliminated, with possibly a small ornament at the bottom to balance, through its narrow width, the heading at the top. There is too much open space between the items named and the prices, especially since no leaders are used. By setting them closer the width of the type page would have been brought more nearly into conformity with that of the paper page and better proportion would result.

HARRY E. MILLIKEN, Worcester, Massachusetts.—The work of the pupils in the printshop of the Worcester Boys Trade School has interested us for years and impresses us as ranking with that of the leaders. Good type faces are used, and although due regard is always given to the importance of display and layout the typography is, generally speaking, neat and attractive. Among the best specimens in your latest package are some of the programs for which Goudy Old Style is most generally employed. It is a good type face for such work, being clear and having a measure of grace and style that adds to its suitability for title pages and other essentially display forms. Borders in one or two cases are faulty. The one on the April 5 program (Evening Trade School for Men) by Paul Carey would be measurably better if the border had been handled the same all around with proper corners. Display otherwise is very good. If a different border had been used, plain parallel rule, perhaps, we would like the setup by Elwyn Howard best of all, although in addition the lines set wholly in italic caps at the bottom are eyesores, so to speak. If these lines were in upper- and lower-case of the italic the effect would be much better, in fact lines should not be set altogether in caps of the italic. The use of italic caps is detrimental to the appearance of Louis J. Allen's design, and in addition the type sizes are rather too large for the page and for an item of the kind. John McCausland's entry is decidedly original and also well handled typographically, as is also Francis McGovern's, although in the latter the lines on the third page could have been opened up with one-point leads to advantage. Distinctive also is the one entered by Edmund Braczyk, the typography of which, like that of the exceptionally neat and attractive Colburn folder, is excellent. One of the last two named appeals to us as being the best. In view of the pronounced character of the figure in the stock, bolder type should have been used for the cover of the "Catalogue of Books," and, except for the fact that the purple is much too deep in the pansy and the initial is not clear enough, the bookmark of Long's is interesting. Where, as in a case of this sort, one must choose between the color that most accurately represents the flower and one that looks best in print, one should make a sacrifice if necessary for the sake of the good appearance of the printed item. Where a flower is used as here in a decorative capacity it is not necessary that it should be illustrative. The two issues of *Trade Winds* are excellent in every respect.



Striking spread from the "Photo-Engravers Bulletin" illustrating an unusual use of rule across the top. This impressive spread was originally printed in bright green and black



Interesting handling of a large proof envelope by the Advertising Agencies' Service Company, New York City. The treatment of this piece was appropriate and distinctive

5), set in Bodoni. It demonstrates the power of simplicity, pronounced display, and white space. It is set too far to the front of the page, however, and should have been centered from side to side on the page as a whole. The two issues of the *Sagehen* are unusually interesting and on the whole well executed. Cover designs are unusually striking. Another fine example is the New Year card for the Associated Students, executed on an attractive blue card, and still another the cover design "Giant Bronze Turkeys." If you could only buy mats for the Cloister Old Style for which you have display type your work would be greatly improved.

portant, by little stunts in layout and the use of decoration that in many cases are quite truly individual. Folder title pages are especially good, but we regret to state that in one or two instances the typography of the inside pages is not in keeping, suggesting, in fact, that all effort was expended on the front. A case in point is the center spread of the "On to Horisk's" folder, where the shaping-up of the type matter is awkward and the distribution of white space rather unpleasing. The effect would have been better if the words "and other" were pulled down from the next to last line of the upper group on the second page and added to the

PHOTOENGRAVING

By STEPHEN HENRY HORGAN

Queries regarding process engraving, also suggestions and experiences of engravers and printers, are requested for this department. Replies cannot be made by mail

The Process Engravers' Monthly

We recently noticed with regret the discontinuance of *Process Work*, which William Gamble ably edited for the house of Penrose for thirty-one years. Mr. Gamble transferred his fund of knowledge to *The Process Engravers' Monthly*, the official organ of the Federation of Master Process Engravers of Great Britain, similar to our *Photo-Engravers' Bulletin*. Photoengravers everywhere will be informed and stimulated by Mr. Gamble's pen and they need information and encouragement in these days of so many competing methods.

"For Your Guidance"

It is always a pleasure to notice here the photoengravers who have enterprise sufficient to demonstrate in a pictorial way for their customer's guidance the varied kinds of engraving at his service. This the Nickeloid Company, of London, has done in a craftsmanlike manner in a book of fifty-two pages just to hand. It shows their customers in eighteen pages just how the same illustration will appear in halftone of different screens on the various paper stocks; while upon another eighteen pages are demonstrated the varieties of engraving supplied by this concern. This house does photogravure as well as photoengraving, while its basic business is electrotyping in its latest developments. A heavy paper stock is used in the book, with pages 10 by 6½ inches. Frames in a blue-green ink are printed on this stock to enhance the value of the illustrations, which are printed on the most suitable papers and tipped on within these frames. The whole book is carried out in excellent taste and with a knowledge of the customers' needs. A glossary of terms used in the trade is a further inducement for the book to be kept for reference. It represents some expense, but as it goes only to customers or prospective ones it is one of the best forms of direct advertising.

J. A. Corey, the manager, was at one time one of the most skilled electrotypers in the De Vinne plant, New York City. He went to London at a time when stereotyping was considered the only way

of duplicating engravings and type for the printing press, and has since taught British publishers and printers the value of nickeloid electrotypes and more recently of chromium facing.

The "Bo-zar" Process

You have probably seen the announcement of "A New Achievement in Platemaking. The Bo-zar Process of making plates is entirely new. It involves principles that are revolutionary in platemaking, etc." Can you tell me what is new about it?—"Photoengraver," Chicago.

The object of this department is to tell what is new in photomechanical methods. This process does not appear to have any new feature. You can judge for yourself by reading the United States Patent No. 1,687,593, dated October 16, 1928. One claim reads: "The method of preparing color-printing plates which comprises tracing the outlines and transferring them to the separated grained-zinc surfaces (the method employed by chromolithographers from the beginning. Adopted by the European relief plate engravers and used by planographic-poster printers); making the color separations with a suitable greased crayon (the regular poster artists' method on grained zinc); etching the surface after treating with the crayon (common practice); then transferring each drawing for each color to a final printing surface (the usual method), upon which the same is etched in relief" (Gillot, Paris, began doing this probably seventy-five years ago). When you get a copy of the patent, take it to George H. Benedict, and ask how they made colored cartoons on the Chicago *Inter-Ocean* in 1893.

Water Varnish for Collodion Negatives

To varnish color-separation negatives and to keep them from being scratched and damaged I have been using the thin gum-arabic solution you recommended in your department about twenty-five years ago. I keep it in a glazed teapot and use it very thin and warm as soon as the negative comes out of the drier. For some reason I find of late that gum is liable, on drying, to crack the negative film, and I have changed to fish glue in place of the gum, using the glue solution very thin, and I have no trouble with cracked negatives. If you think this worthwhile pass it on to brother-workers.—"Photographer," Toronto.

Photogravure From Sheet-Fed Machines

English photoengravers are adding the sheet-fed photogravure machines to their plants. Concerns such as the Sun Engraving Company, John Swain & Son, Nickeloid Company, are doing beautiful work in that manner. There were four makes of such machines at the great London printing show. Two were from Germany and two were English-made. The machines print from copper sheets, about twenty-three gage, clamped around a cylinder, in distinction from rotogravure machines that print on a web of paper from copper-coated rolls. Whether etching flat plates, or a cylinder, they all use the Karl Klietsch method. It was interesting to hear the salesmen extol the superiority of the sheet-fed machine. The flat copper is easier to etch locally, they claimed. "There is no trouble in buying any quantity or quality of paper for it; color printing can be done to perfect register and all the work can be proved on the machine, the plates removed, a new ground laid on and re-etched, or the plate burnished where necessary." At least that is what they claim is being done by users of these machines.

To Gray Solids in Electro-

We find that if the solids in our electrotype ads are grayed by white dots they really stereotype and print blacker than if they are run solid. How can we get white dots into the solids in electrotype?—"Foreman," Salt Lake City.

There is a flat punch about an inch square, with points on it numbering about fifty to the inch, that is used for this purpose. It takes practice to keep it flat when puncturing the electrotype shell. There is also a steel roller about three-fourths inch wide with points which requires even more skill. A roller with lines cut in it is much more satisfactory, but it requires more pressure to indent the copper. No matter which method is used to treat the electrotype it will be found that a very decided burr is raised around the dots and lines. This burr must be gotten rid of by a flat scraper finished off with Scotch stone and charcoal. Your photoengravers' supply house can take your order and have the punch or rollers made up for you.

Etching by Electricity

I have an idea for an electrolytic etching machine. Have been reading THE INLAND PRINTER for years, and trouble you now to ask if there is a market for an electric etcher. After seeing a photoengraver rocking an etching solution in a bath over a copper plate I have always thought he could do it easier by hanging the plate in an agitated copper solution as an anode and letting the electric current do the work. Is there any one who is doing that now?—“Electrotyper,” Bridgeport, Connecticut.

Much money has been spent in attempts at electric etching. The writer “staked” an electrotyper who “knew just how to do it.” He failed. This was away back in

1880, so the problem has interested me ever since. It is needless to name the numerous inventors who have worked on the problem. A characteristic of their claims has been that they can etch straight down, without shoulders or undercut. From the writer’s experience “there hain’t no such animile” as etching straight down, so their inventions have not been noticed here. Recently there have been shown some copper halftones etched by the Johnstone Electric etcher which were very well done. You might communicate with the company: Johnstone Electric Company, 538 South Clark Street, Chicago.



The Open Hatch

A cozy room...quiet, private, snug; artistic surroundings, and therefore a little inspiring. We invite you to use it...Doubtless there are times when you would give your last dollar for a place like this during the day, when high pressure from

all sides distracts the mind from the one thing to be done...At such a time, slip out of your office and into the “hatch”...Write copy here if you like...read proof...discuss details of printing or collect your thoughts with a freshly loaded pipe.

FAITHFUL  SERVICE

PERSUASIVE PRINTING . . . FREE PARKING . . . AMPLE ROOM . . . DRIVE IN

Folder page by The Foss-Soule Press, Rochester, New York

Photographs Accepted as Art

The Metropolitan Museum of Art has accepted twenty-two photoprints by Alfred Steiglitz as a medium of expression in the art sense. William M. Ivins, Jr., the curator of prints, says of this innovation:

“The last century has seen the development of a photographic process from its beginning in the laboratory of Niepce to its present status as one of the most important means of making visual records that has ever been known. It is hardly overstating the case to say that it has brought about an even greater revolution in our visual knowledge and practice than printing in our verbal knowledge and practice. It has been said against the claims of photography as an artistic medium that there was no creation in the sense of creation as in painting and sculpture, but from the welter of shapes around us to reduce part of these insignificant contours and surfaces to order and character through the lens of a camera requires a sharpness and sensitiveness of sight and an alertness of recognition which are not only essentially artistic but of the very essence of creative artistry. Where the print crosses the line from mere mirroring reflection to purposive recognition of order is the point where artistry as distinct from mere handicraft makes its appearance.”

All that Mr. Ivins so truly says, “To reduce part of these insignificant contours and surfaces to order and character . . . requires . . . and an alertness of recognition which are not only essentially artistic but of the very essence of creative artistry,” applies so aptly to the work of the artist engraver that the day cannot be far away until the latter’s art is recognized and finds its place in print collections.

Green Metal in Zincs

We have just received a zinc plate from the maker and it is green in color. I am anxious to know the cause of that effect.

The green-colored zinc plate that you are interested in is a plate etched in a new material called Jem metal, especially intended for etching in an electric etching machine. Before etching this metal has a color like brass, and it is an alloy of zinc and copper. The green color is due to the chemicals used in electrical etching, which are different from those ordinarily employed in etching zinc or copper. At present these chemicals are a trade secret.

Baskertype Instead of Linoleum

In the March issue you mentioned Baskertype, used as a substitute for linoleum in cutting blocks. Where can samples be had?—*The Tabard Press, New York City.*

No one in the United States appears to know about it. After much search we can report that it is said to be supplied by A. Le Rue Strange, a printer, York Road, Eastbourne, Sussex, England.

Collodion's Sensitiveness Restored

I have received so many valuable tips from you in my time I want to know if you ever tried this: You know that when collodion gets old it turns a dark brown in color and is quite insensitive; in fact, certain collodions get "ripe" in a week or ten days, when they work quickest.

After that they get darker in color and work slower. Today I use up collodion so quickly it does not have time to get old. But if it should I would take a strip of perfectly clean zinc, drop it in the collodion bottle, and leave it there over night. In the morning the collodion is that nice, light amber color you like to see, and it will be found to have its sensitiveness restored.—J. H. Butler, New York City.

NOTES ON OFFSET

Lithium in Collodion

I am an old wet-plate photographer accustomed to making my own collodion, until now I find it impossible to get good grain alcohol, so I am using a ready-made collodion supplied by the buyer for our concern, which gives me good negatives. A brother-photographer in another shop tells me there is a new chemical discovered for collodion called "Lithium," to be used in place of the ammonium iodide and cadmium bromide we always used. Can you tell me anything about this new chemical?—"Photolithographer," New York City.

This chemical is not new. Sutton and Dawson's "Dictionary of Photography," published in 1867 (sixty-two years ago), says: "Iodide of lithium has been recommended for collodion because of its solubility in alcohol. It is very dilutescent and cannot be kept in a dry state." Lithium has been tried in laboratory experiments in emulsion-making and abandoned. It would appear inadvisable for the photographers in a shop to take time to experiment with it, when, as you say, it is so much trouble to get 95 per cent grain alcohol and there are ready-made collodions at hand to do the work satisfactorily.

The Secret-Process Monger Once More

Two writers for trade papers told me of a couple of foreign scientists in town with a marvelous invention for reducing and enlarging local areas of panchromatic negatives after color separations were made upon them, thus giving to offset workers the opportunity of making color corrections on dry-plate negatives and positives just as easily as the photoengraver does by reetching halftones. The inventors were anxious to get a write-up in the printing trade journals before selling their secrets to planographic workers. These writers were to be favored with an advance demonstration of the wonderful discovery, while I might come along as a spectator.

The scientist who spoke English had a halftone dry-plate negative ready for the demonstration. It looked as if it had been treated with glycerin or some viscous body to keep the secret chemicals from spreading. First we were instructed to observe through a microscope the size of the halftone dots in a chosen spot in the negative. A transparent solution was painted on this

spot and, presto! the solution did not spread, and after a time the dots showed a reduction, and the trade-paper writers marveled. Then the scientist could enlarge dots 15 per cent where wanted, with another secret solution. I asked him if the reduction of the dots could not be done with "Farmer's reducer" (known to the dry-plate photographers everywhere). The scientist reluctantly bowed his head. Then I asked if the 15 per cent enlargement of the dots could not be accomplished with the regular mercury intensifier. The scientist reluctantly admitted it could, which stopped any further demonstration.

"Photolithography"

The Eastman Kodak Company issues a valuable booklet with the above-given title and which can be had for the asking. The author errs in the beginning by saying: "In the past these designs were either drawn or painted by hand on a grained stone or transferred onto stone from an original drawing on transfer paper." The facts are that real photolithography began in 1858 when J. W. Osborne, Melbourne, Australia, invented the photolithographic transfer process, used for half a century for maps and lithography generally. The New York *Daily Graphic* was published by that method for eighteen years.

The formulas in this booklet for photosensitizing, developing the exposed planographic plate, etching, gumming up, and preparing the plate for the printer are excellent, particularly the semiliquid ink solution for applying to the plate instead of rolling up before development. The demonstration of what is meant by "affinitizing" a grained-zinc plate is well worth quoting here. It is in part as follows:

"The metal plate to be printed must be thoroughly clean and free from any trace of grease. Then it must be 'affinitized,' or 'counter-etched,' which can best be explained in the following manner: The surface of the zinc can be in two different conditions. We might take one piece of the metal and wash it with an acid, say acetic acid, and then wash off all the acid with water; and take another piece and soak it in ammonium bichromate and then wash off all the ammonium bichromate with water; and, while the two pieces will

look alike, and at the first glance are alike, they will behave very differently. For instance, place them both in a tray of copper-sulphate solution. The acid-washed piece will turn black at once and the other will remain white. Or, if both pieces are moistened and dabbed with a neutral ink, the ink will take easily on the acid-washed piece but not so readily on the other. The acid has activated or affinitized one piece and the bichromate has inactivated the other zinc piece. We know that the acid-washed piece presents a surface of pure metallic zinc, and while chemists have been unable to find anything but zinc on the surface of the bichromatized piece we suspect that perhaps there is a layer of oxygen atoms protecting the zinc atoms in the surface of the latter."

Color Correction for Offset-Work

Photoplano graphic plate-making more and more is becoming an almost mechanical method since highlight negative cameras, step-and-repeat cameras, and printing frames, vacuum frames, and standardized electric lighting have come into almost common use. There is one branch of the work which will probably always remain in the hands of the artist, and that is the necessary correction of color-separation negatives. The methods have been classified by H. Mills Cartwright as follows:

1. The screen negatives are made "direct" and are corrected by spraying with an air brush.
2. The indirect method is used for making the screen negatives, and the alterations are made by retouching the color-separation negatives and intermediate positives.
3. Intermediate screen positives are made either on wet or dry plates, or by some other process employing a light-sensitive substance, similar to a synthetic rosin. The positives are then locally "fine-etched."
4. The litho plates are made by transferring from the fine-etched halftone blocks, from plates specially etched for the purpose, from intaglio halftone plates, or from litho stones on which the work has been printed by hand.

Mr. Cartwright's comments on all the above are, in brief, these: Which of these methods is adopted depends very much on the character of the work that is being done, and on the organization and equipment of the workshop. The first method is economical in the matter of the photographic plates, and allows sufficient color correction of a fairly broad character. The second method is more costly, but is more often used, as it allows of greater scope in color-correcting. A process employing screen positives, as is outlined under the third heading, is likely to be largely used in the future. In the present writer's judgment, the future final method of color correction has not yet been evolved.

A New Set of Printed Aids for You

Ink

1 H. Color chart, "Amtyco Standardized Printing Inks," by the American Type Founders Company. Shows how thirty-two permanent colors can be mixed by use of twelve basic colors. A valuable chart.

Mechanical Equipment

2 H. Folder, "Amsco Machines," by the American Steel Chase Company. Illustrates and describes the Amsco power mitering machine and Amsco saw and trimmer.

3 H. Three booklets, "A Printer Speaks His Mind," "A New Use for Water," and "Strathmore and Humidifiers," by Bahnsen Company. The experiences of the customers with Bahnsen humidifiers told in the customers' own words. Interesting and helpful information on the value of humidification.

4 H. Broadsheet, "Storage and Distributing Systems for News Ink," by S. F. Bowser & Company, Incorporated. Describes the company's new ink system for newspapers.

6 H. Circular on "Alternating-Current Equipment for Cylinder, Offset, and Small Rotary Presses," etc., by the Cline Electric Manufacturing Company.

7 H. Circular, "Direct-Current Equipment for all Cylinder, Offset, and Small Rotary Presses, etc., by the Cline Electric Manufacturing Company.

8 H. Circular, "The Cline Typesetting Machine Drive," by Cline Electric Manufacturing Company.

9 H. Circular, "A Quality of Roller Service Never Before Thought Possible," by the B. F. Goodrich Rubber Company. Describes Goodrich one-set rollers and their various advantages.

10 H. Circular, "How Much Do You Retain of the Money You Collect for a Job of Printing?" by the Mentges Folder Company. Information on Mentges folders.

11 H. Circular, "Help Your Pressman Reduce Makeready Costs," by the Miller Type-High Gauge Company. Facts about the Miller type-high gage.

12 H. Circular, "Pleger Round-Corner Turning-in Machine," by the John J. Pleger Company. Fully describes this machine.

14 H. Circular, "Pleger Hinged Paper Covering Machine," by the John J. Pleger Company. Shows and completely describes the operation of this machine.

15 H. Broadsheet, "Firm Lips Denote Strength and Power," by the Printing Machinery Company. Describes and pictures the new-style Warnock diagonal base, made to render reliable service with large forms run at high speeds.

16 H. Folder, "Yesterday's Way Is Too Expensive Today," by the F. B. Redington Company. Gives illustrations and details of Redington counting machines.

17 H. Broadsheet, "Better Magazines for Less Money," by Rich & McLean, Incorporated. Information regarding Rich & McLean linotype magazines.

18 H. Catalog, "Stimpson Eyelets and Eyeleting Machines," by Edwin B. Stimpson Company. A complete showing of the company's products.

Glance through the titles of current printed matter given below. These writings have been prepared for your assistance. They will cost you but five minutes of time and the stamp you use. Fill out the coupon, mail it to "The Inland Printer," and the postman will bring you the printed specimens which you have requested

Paper and Cover Materials

19 H. Booklet, "Goodbye, Lazy Envelopes," by the Advelope Corporation. Describes an ingenious and economical duplex style of envelope for first-class mail and container for booklet. Every printer should be informed regarding this mailing device.

20 H. Folder, "For Shoes or Ships or Sealing Wax," by Albemarle Paper Manufacturing Company. Printed specimen of Albemarle cover stock.

21 H. Booklet, "Beckett Text," by the Beckett Paper Company. Various colors and weights of Beckett text.

22 H. Folder, "The Complete Line," by the J. W. Butler Paper Company. Shows American Trust bond in great variety.

23 H. Folder, "Dresden Pamphlet," by the J. W. Butler Paper Company. Printed specimen of Dresden Pamphlet stock.

24 H. Card, "Specimen Chart Bristol," by the J. W. Butler Paper Company. A printed sample of bristol especially appropriate for display cards.

26 H. Folder, "Floradeco Blotting! Specify It," by the District of Columbia Paper Manufacturing Company. Printed specimen of unusual and attractive blotting stock.

27 H. Broadsheet, "The Least Expensive Ripple-Finish, Deckle-Edge Cover Paper on the Market," by the District of Columbia Paper Manufacturing Company. Printed sample of Executive cover.

28 H. Two broadsides, "Printing First on Atlantic Bond" and "Samples Only of Atlantic Bond," by Eastern Manufacturing Company. Printed and unprinted samples of this line of stock.

29 H. Card, "Color in Advertising," by the Falulah Paper Company. Sample of Falulah coated cardboard printed in color.

30 H. Folder, "Hammermill Safety," by the Hammermill Paper Company. Colors and weights of safety-paper stock.

31 H. Specimen book, "Announcing the New Holliston Fern Pattern," by the Holliston Mills, Incorporated. The cover is ingeniously die-cut so that the first bookcloth specimen appears to be the actual binding of a book, and as each sample is turned back the following sample appears in the same position; thus the buyer can realize the final effect with each specimen.

32 H. Folder, "Penn Wove Book and Cover," by the Jessup & Moore Paper Company. Showing colors and weights of the pleasing Penn Wove stock.

33 H. Specimen book, "Ravenna Text," by Knowlton Brothers. Presents many colors of this pleasing stock.

34 H. Folder, "Triton, the Direct-Mail Bond Paper," by the Oxford Miami Paper Company. Printed sample of Triton bond.

35 H. Folder, "Tuscan Cover Has the Color You Want," by the Peninsular Paper Company. Specimen of Tuscan cover.

36 H. Chart, "Standard Envelope Analysis Chart," by the Standard Envelope Manufacturing Company. A valuable project showing how to select and use business envelopes to best advantage. Good material.

38 H. Demonstration book, "Strathmore Wayside Text," by the Strathmore Paper Company. An excellent collection of printed specimens of Wayside text.

39 H. Specimen group, "A Suggested Program of Direct-Advertising From the Strathmore Department Store," by Strathmore Paper Company. Selling ideas and layouts which will help build your sales.

40 H. Folder, "You Save Time and Money When You Make the Size Right," by the S. D. Warren Company. Practical information which every printer should have on various paper sizes.

42 H. Broadsheet, "This Paper Gets the Job," by the Waterfalls Paper Mills. Large printed specimen of Waterfalls Platefold.

43 H. Portfolio, "Portfolio of Preferred Booklet Sizes," by the James White Paper Company. An extremely valuable assortment of dummies made up in various stocks and in favored sizes.

Type and Typography

44 H. Booklet, "Light and Bold Kabel," by the Continental Typefounders Association, Incorporated. Presents various faces and sizes in the new Kabel type.

45 H. Broadsheet, "The Real Meaning of Non-Distribution," by the Ludlow Typograph Company. Presents the advantages of the Ludlow method of composition.

Miscellaneous

46 H. House-organ, "Falcographs," by the Fuchs & Lang Manufacturing Company. Devoted to interesting and informative items concerning the company's letterpress, lithographic, and offset inks and machinery.

48 H. Reprint, "100 Checking Points for Salesmen," by Norman T. A. Munder & Company. An effective stimulant for salesmen who would be better salesmen, and its reading won't hurt the sales manager.

49 H. Reprint, "101 Checking Points on Sales Management," by Norman T. A. Munder & Company. Constructive thoughts which will help the ambitious sales manager get better results and build a loyal force.

Clip coupon and mail to THE INLAND PRINTER

I would like to receive a copy of Nos. . . .

Name

Address

The Printing Apprentices Are the Backbone of the Printing Industry

By MAURICE W. BUCKINGHAM

The apprentice problem is always with us. Do your apprentices receive sufficient training and encouragement? Will they become capable craftsmen or discontented laborers at printing? Before you assume that everything is rosy for the apprentice, read this article. The writer, an apprentice, has tried to tell you how he and his fellows feel about it, and you'll find these reactions helpful.

WHAT is the apprentice? Is he but a shadow of the printing industry—a shut-in, isolated from the printing world? Or is he the foundation stone and backbone of future development in printing? From the amount of consideration allotted to him it might seem that a positive answer would fit the first question and that a negative reply is inevitable for the latter one. However, those conditions are not true. The apprentice is just as much a part of the printing trade as the foreman, manager, or the man who keeps the wheels of the organization in motion.

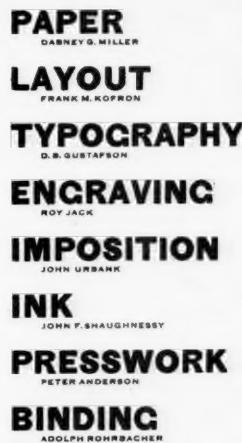
Today there are many clubs located in various parts of the country—all devoted to the "higher ups" in the printing trade and to the establishment of more successful, more economical, more businesslike shops—all designed to increase the stability of printing. Today the trade journals of the printing industry are primarily published for the shop operators. Their battle-cry seems to be: "We want the technical articles dealing with printing and written by men who know their subjects." Is it fair to the apprentice if clubs leave him out of their discussions? Does he get an even break if the trade journals shun him?

Los Angeles' Club of Printing House Craftsmen has lately taken a noble step in the consideration and advancement of the apprentice. The club's board of governors has approved the addition of an associate apprentice membership. The new branch has already received several members, and by the time this article goes into print the number of these memberships will probably have greatly increased.

Another inducement held out to the apprentice by the Los Angeles club is the annual Printing Apprentice Night, the third annual occasion of which was celebrated in March. A live-wire program was presented—a dinner followed by folk songs that were led by a snappy song leader—and two well-qualified, dynamic orators talked upon "The Possibilities of Trade Training." The "Round Table," open-forum discussions of the perplexing

questions, capped the program, leaving a lasting impression of new phases of printing on the minds of the apprentice that must increase his interest in his work.

Did the program offer encouragement to these future printers? Judge for yourself. Not a single one regretted that he had attended. At least one hundred and fifty were present at the meeting, and more would have been present had they known of the meeting. That affair was a splendid example of apprentice consideration; the type of example that sinks deep, allowing the often-forgotten apprentice to derive genuine benefit from it.



A series of ten minute talks will be given by Craftsman on the fundamental principles underlying the subjects above and every Craftsman is urged to bring an Apprentice to the

APPRENTICE NIGHT

TUESDAY, APRIL 9, 6:30 P.M. CARLINS' RESTAURANT

Dinner Cafeteria Style • Visitors Welcome • Meeting Starts at 7:30
THE ST. PAUL CLUB OF PRINTING HOUSE CRAFTSMEN

PLEASE POST

Evidence of a commendable interest in apprentices by an organization which could make no greater contribution to the industry than to inspire the future Craftsmen with ambition for self-improvement and furnish the facilities for their instruction. More meetings of this character should be held

It is true that numerous books have been written for the beginner in the trade, but have you ever stopped to think how many young people have enough patience to study these without special encouragement? The average young fellow prefers

because they were educated that way; that many of them know scarcely more than what is taught in a school of printing, and never contribute a new idea? What about the young craftsman who works under those conditions? He needs the vision of

benefit you of the present time in three ways: (1) You are sharing your knowledge. (2) You are contributing to the rapid development of your industry. (3) The apprentice working under you may be your pressman, compositor, shop manager, etc., in the future and be of tremendous value to you if you give him proper attention and help today.

Originality of ideas is a valuable asset for the prosperity of the printing trades. The Los Angeles Club of Printing House Craftsmen contributed a new idea in Los Angeles by approving of apprentice memberships. Can your city boast of the same idea? If it cannot, now is the accepted time to roll up your sleeves and get busy.

You cannot do too much for the backbone of the future, but you can do too little by sitting back in your chair and forgetting the problem awaiting your consideration. Spur him on—that insignificant person who is to be the printer of the future. A club with lively inducements, some snappy speakers, open-forum discussions, and visits to other printing companies will encourage the apprentice to study and master his trade to far more advantage than merely books and shop life could ever offer. And with those ideals for a corner stone he will soon learn the value of articles intended for him in the trade journals and will also build up his vocation.

To sum up the article in a few words: The apprentice is not a mere shadow in the printing trade, but is the foundation stone of the industry's future. The printing clubs and trade journals should share their knowledge with him. You readers as individuals should give him the proper encouragement; printing will gradually become a higher art, and you will be greatly benefited. Introduce the idea of considering the apprentice and you will profit.



Poster advertising another meeting of Craftsmen, at which Los Angeles apprentices must at least have been encouraged and also helped

to read stories full of life and action. Books on the trade may be very interestingly written, but they are usually dry to the mind of the young reader.

Then, it is also true that the apprentice is instructed on the job. But do all shops cover the entire field of any certain branch or position? Have you ever paused to consider that many pressmen, compositors, etc., are working at their supposed profession just as a means of livelihood; that many of them are plugging away in a rut

new salvation, or he will be educated to follow in the rut worn by his predecessor. He can be helped by well-informed craftsmen if they will share their knowledge with him as they go along.

The apprentice is the neglected branch of the printing industry, but is the vital foundation stone of the industry's future. Give him the proper consideration and a better class of printing will automatically follow in the future instead of a product on the levels of today. Of course it will

Chicago Craftsmen Institute Monthly Bulletin

The first issue of *The Chicago Craftsman*, organ of the Chicago Club of Printing House Craftsmen, has just made its appearance, bearing date of April. It is a four-page paper of three columns and printed on coated paper, and carries a review of the past meeting and the announcement of the coming one in addition to interesting items of the craft and about members. The final page is filled with card advertisements, the revenue from which is planned to cover the cost of publication and no more. It is a good job of printing, and as a bulletin is far superior to the mailing cards heretofore used by the club. E. C. Dittman, of Rand, McNally & Company, one of the most active members of the Chicago club and a tireless worker in the craftsman movement, is the editor of this bulletin.

THE PRESSROOM

By EUGENE ST. JOHN

The assistance of pressmen is desired in the solution of pressroom problems, in an endeavor to reduce the various processes to an exact science. For replies by mail enclose self-addressed stamped envelope

Water-Color Inks

I would like to know about water-color inks. Must special rollers and plates be used when running water-color inks on a cylinder press?

The answer depends upon just what results are required. In some cases water-color inks may be used without special rollers and plates. An early issue of THE INLAND PRINTER will carry an article discussing the water-color process of printing from all angles, in answer to many requests we have received.

Age of Silk-Screen Process

Some years ago you published an item regarding the silk-screen process. The point we are anxious to get cleared up is when this process became public, whether it was before the issue of patents to the Selecticine Company or not. Can you help us?

We know that the silk-screen process has been in operation in the United States a little over ten years. How long before that it was in use we cannot say. Can some reader of THE INLAND PRINTER tell us?

Celluloid Printing Plates and Rubber Stamps

We are looking for information relative to the manufacture of celluloid printing plates and also rubber stamps. If you have any literature on the subjects will you kindly advise us?

You can get details of rubber-stamp making from various reference works in the public library, and all available information on celluloid printing plates, which are not used in this country to any considerable extent, from the E. I. du Pont de Nemours Company, Wilmington.

Ink Problems

You will notice on the cover job on enamel-coated paper that neither the orange nor the blue shows offset except where the blue prints on the orange. Is there any way except slip-sheeting to avoid this offset? Is there any ink that will print black on offset book without offset? On the folder enclosed herewith I tried cylinder halftone, platen halftone, halftone, and job, and finally ran the job with job black ink. When I used enough ink to print black it offset. The cover was run on a platen, the folder on a job cylinder press.

When printing solids and large type on enamel-coated book, especially when superposing one color on another, the safest

ink is a halftone ink especially suited to the paper. You should have used more impression on the large blue type and heavy border of panel, and a cut-out as well as more impression on orange solids. Thus you would not have to use so much ink. If you had printed the blue first with a halftone blue and overprinted with a transparent halftone orange your trouble would be minimized. The first color should be well set, but not bone dry when the second is printed to diminish chance of offset. A sheet heater on the automatically fed platen is helpful. Bond black prints best on offset book paper and job black next best, but these should be high grade and strongly toned with blue. The form should have been locked up so that the extra-heavy lines of type are next to the ink plate or with bottom of the form to grippers to get best inking. Your rollers are not functioning, either because too old or because they are not in proper contact with ink plate and vibrator roller. The jogger should not be used on a sheet likely to offset. The sheets should be delivered into a box just large enough to take the sheet and thus float down on a cushion of air. Use hard packing with a new form or one of almost new type. A sheet heater is standard extra equipment on cylinder presses at the present time.

Cerotypes

Recently we saw a bit of printed matter that resembled litho-work in appearance, although I understand the job had been printed in the regular manner on the platen press. They call it "cerotype" printing. No doubt this is a trade name. Can you give us information on this?

Cerotype is a name for printing from forms made from wax line engravings. It does afford excellent imitation of the clear lines of litho-work. Cerotypes are not new; they have been at least thirty years in use. They were originated, as we recall, by a New Yorker named McLees.

Blisters on Wet Mats

We have a shell-casting machine, and some mats which we receive blister on the face. We have this trouble with wet mats—some of them—but never with dry mats. What causes this?

The wet mat will blister when cast if the paste is too thin on the tissues.

Wall Cards Warp

Recently we completed an edition of wall cards. The face was printed on double-brushed coated litho, and it was pasted by machine on a heavy board back. One sheet of machine-finish book was pasted on the back of the heavy cardboard. The trouble is that the card warps, and we want to find a cure.

If these cards all could be hung in rooms with the humidity and temperature under control there would be hope for a cure, but as this is too much to expect it is better to use backs of thin metal. Better still, lithograph on metal.

Slur and Chalky Ink

Herewith is a sample of a job printed on a brand-new cylinder press; all cuts are on wood bases. You will notice a streak or slur at back edge. The ink chalked, and it seems as if it will never dry. Can the drying quality of ink be gauged in advance? Outside of the mentioned defects, how is the presswork? How long should it take to make ready, using hand-cut overlays?

It is a slur, not a roller streak. The cylinder was overpacked. This heavy sheet should have been not more than .003 inch above the bearers. It is quite often necessary to pull the cylinder down harder on the bearers shortly after a new press has been erected. You can gage the drying quality of an ink by patting it out on paper and timing the drying. A safe halftone ink should dry inside of twelve hours, or over night, else the varnish filters into the paper too freely and the pigment is left in the form of chalk on the surface. Presswork is good. Four to six hours for makeready. You should get the chalk overlay.

Ford Trade-Mark on Tire Covers

Please advise if you are in position to recommend the proper equipment, inks, and process for stamping or embossing the emblem on tire covers. We want to duplicate the Ford trade-mark in blue and silver, as shown on the tire covers on the model A Ford.

The tire-cover manufacturers decorate the strip that contains the trade-mark or other design before the strips are sewed together. The Ford trade-mark is placed on under contract with the Ford Motor Company, and that is the only manner in which you could put it on tire covers, as you could be sued for infringing if you put it on in its trade-mark form (the word

"Ford" in the familiar script) without permission from the Ford Motor Company. The official Ford trade-mark on tire covers is embossed on regular embossing machines. Ninety per cent of the decorations on tire covers are done by the silk-screen (stencil-and-paint) process. On very large orders it can be done on printing presses, using a cast of the form in rubber. Corrugated boxes, metal signs, palm-leaf fans, etc., are printed on in this way.

Crystallized Process Inks

What are the best safeguards against crystallization of process inks? Why will the inks not dry when wax compounds are added, together with paste drier, to make them take on a crystallized print? Will appreciate your advice.

Process inks may be had either quick- or slow-drying. The quick-drying variety allows one color to follow another in from four to six hours; the slow-drying permits one color to follow the other in twelve hours or even longer. By keeping both sorts on hand, one may suit the ink to the finish of the paper and the time between printings in many cases. Sometimes unforeseen conditions arise which prevent one color following another in the anticipated time, and then it may be necessary to add a wax compound to the ink. It is safer to get the wax compound from the concern supplying the process inks, and the paste drier should come from the same source. The inkmaker will then advise how much wax compound and how much paste drier to add to the ink. If an emergency should arise where the inkmaker may not be consulted in time, it is safe to add from 2 to 5 per cent of paste drier to the waxed ink (by weight). More drier is not helpful. When the last color used, through any unfavorable conditions, has a tendency to rub off after taking on a crystallized print with the aid of wax compound, it may be made to dry against rubbing off by exposing to heat of 75 degrees for from twenty-four hours to seventy-two hours. Fresh air helps the drying. It is to be expected that drying will be slower because the crystallized ink presents a glassy surface, and you would not expect process inks to dry on glass or celluloid as quickly as on paper during normal conditions.

Printing on Enamelled and Varnished Wood

We are manufacturers of thermometers and desire information as to printing on enamelled and varnished wood. We are also interested in the use of humidifiers in the printing industry, as we are also manufacturers of wet- and dry-bulb hygrometers. Thanks for your help.

It is better to print first and varnish after the ink has dried. Brass forms are best. If you must print on enamelled and varnished wood, casts in hard rubber are best. Many thermometers may be printed on the clamshell-impression type of platen

press by merely tying the impression lever in the off position. Thicker wood is printed on platen presses with special platen and gages. This is the age of humidifiers in the printing industry, and you can reach the attention of the printers of the world through an ad in THE INLAND PRINTER.

Position of Quoins

In THE INLAND PRINTER for April you say, "In most cases the quoins are placed at the bottom and right side of form." I have never heard of this procedure, or maybe I do not understand. At the end you say, "Quoins down is a dangerous procedure."

Depends on how you visualize it. Suppose you are standing in front of the stone. Before you is a platen-press chase. In it is

The Pressroom Towel

By EMILY GUIWITS

Brave pressroom towel,
Hanging alone,
Close by the wash-bowl,
Stiff as a bone:

Once you were snowy,
Fold upon fold;
Now you are grimy,
Ragged, and old,
Ink-stained and greasy.
Sad is your lot;
But will we discard you?
I'll say we will NOT!

a form, with its first line (or head line) either next to you or to your left, the two common positions. In either position the quoins will be at the bottom and right side of form. The unusual and dangerous position is at the lower side of the chase, next to the lugs of the bed which support the chase. A form ordinarily is in the negative, and you look at it and describe it with that understanding.

Catalog of Cuts

Where can I get a catalog of cuts?

Cobb Shinn, who is located at 40 Jackson Place, Indianapolis, Indiana.

Origin of the Automatic Press Cleaner

The origin of the handy automatic press cleaner is what has been termed reverse distribution. Many presses with an inking

system like that found in its simplest form on the Colt's Armory type of platen press have not been washed up in years with a rag. It is much easier to squirt a little machine oil and gasoline on the rollers, feed a piece or two of kraft wrapping paper in between the metal vibrator roller and the composition distributor rollers it rides, first stopping the action of the fountain pawl and ratchet, and while the press is still running, tripped, it is automatically washed up without using a rag or removing a roller. The automatic press cleaners will do the work much better.

Duraluminum in Printing Presses

The needs of aircraft induced trial of lighter metals than iron and steel, and it is possible that these lighter metals may find a place in printing presses, as they already have in motor cars. One printer has considerably increased the speed of a cylinder press with safety by supplanting the original bed with one of duraluminum.

Printing a Tint to All the Four Edges

Will you offer a suggestion as to how a solid tint, extending to the extreme four edges of a government one-cent post card, may be printed on a platen press? What method can be used to position the gages, and how can the printed card be stripped from form after impression?

What at first glance appears an insurmountable problem is easy enough if you buy post cards in gangs, print one at a time, and use a blank card on each side of the one printed to locate the gages and to afford gripper hold for stripping.

Changing to a Flat-Bed Web Press

Our daily has outgrown the drum cylinder. The next step is a flat-bed web press, but I have never seen a good-looking paper produced by this type of press. Is it possible to get good work with them, or is there any fundamental fault in their principle which gives speed at the expense of quality? A salesman says the trouble—common to all web presses—is offset.

Some very neat newspapers are printed on flat-bed web presses. Here, as in many other cases, the problem is to get exactly the right ink for the form, the press, and the paper. Just any old news ink will not give best results on a flat-bed web. The leading inkmakers make a special flat-bed-web grade of news ink, and if this is used results will be found pleasing.

Metal Snow

Can you tell us who makes the metal snow used like bronze, mentioned in a recent issue of THE INLAND PRINTER?

We do not know who makes the metal snow, but you may purchase it from the concerns which sell supplies for thermographic work and from the typefounders and printers' supply houses.

Collectanea Typographica

By HENRY LEWIS BULLEN

The Ark of Civilization

If the invention of the ship was thought so noble, which carrieth riches and commodities from place to place, and consociateth the most remote regions in the participation of their fruits, how much more are printing types to be magnified, the impressions of which, like ships, pass through the vast seas of time, and make ages however distant partake of the wisdom, illuminations, and inventions, the one with the other!

Sir Walter Raleigh (1552-1618)

* * *

The Letter-Carrier

One of the greater instruments of civilization is the postal or mailing system. Think what would happen if the mails were stopped for a month! It is truly a great service, and some soul above the $2 \times 2 = 4$ sort in the United States postal service wants the world to know it. He it was who had placed upon the post office in Washington, D. C., these inscriptions:

Carrier of news and knowledge: instrument of trade and industry: promoter of mutual acquaintance among men and nations.

Messenger of sympathy and love, servant of parted friends: consoler of the lonely: bond of scattered families: enlarger of the common life.

And on the facade of the uptown post office in New York City:

Neither snow nor rain, nor heat nor cold by day nor gloom of night deter these faithful couriers from the completion of their appointed rounds.

Think of these facts whenever you see a letter-carrier. Treat him with due appreciation. Few men are more useful to your interests, your prosperity.

* * *

De Vinne Correspondence—II

In the last *Collectanea* a letter from De Vinne, referring to the medal and bust made in his honor, was printed. The following letter refers to Adrian Gerard Mappa, who in 1792 brought from Holland the first typefoundry established in New York. Of this foundry all that survive are two interesting specimen books printed in Rotterdam in 1780, with a supplement printed in Delft in 1785, both in the Typographic Library of the American Type Founders Company. One of these was formerly owned by De Vinne. The Mappa relic sent to De Vinne was an im-

pression in wax of the seal, i. e., the coat of arms, of the typefounder. Binny was, with James Ronaldson, the originator in 1796 of the typefoundry ultimately known as MacKellar, Smiths & Jordon.

300 West Seventy-sixth Street,
New York, September 10, 1910

My dear Mr. Bullen:

I received today from the American Type Founders Company the framed view of the Binny medal and the Binny silver service, for which I thank you very much. I shall keep them as memorials of value. These two pictures came with the notice that the Mappa relic will soon follow. Have you any other information about Mappa? Some years ago I had some correspondence with a lady who is one of his descendants, and I should like to know more. Have you a copy of "The Life and Errors of John Dunton"? It is the book of a vain and conceited man, but it contains some early notices of printing in Boston in the seventeenth century.

Yours faithfully,
THEO. L. DE VINNE

The answer to the above-quoted letter was followed by the gift (one of many others from Mr. De Vinne) of Dunton's "Life and Errors," handsomely bound.

A Great Genealogy

Christopher Plantin, a Frenchman and a printer and bookbinder, after working in Antwerp for a few years as a journeyman, opened a printing office of his own in that city in 1555. This printing office became the best, most extensive, and most famous in the Netherlands. C. Plantin was a great and wise and progressive man. In his will he established certain conservative rules, the observance of which was made obligatory upon his successors as a condition necessary for inheritance. Observing these wise rules, the printing business thus bequeathed (in 1589) continued for 369 years with remarkable honor and prosperity in the building the founder of the house had erected until the year 1865 always in the active control of the founder's blood descendants. In 1876 the descendants, at that time wealthy members of the titled aristocracy of Belgium, sold the printing house and its contents to the city of Antwerp, to be maintained by that city in perpetuity as a museum of the



The Plantin-Moretus printing office as last used by the family. It was up to date at the end of the eighteenth century, in Franklin's time. The family being very wealthy and the printing plant having become obsolete, very little work was done in it in the nineteenth century, and no work was done after 1865. Nevertheless the equipment was preserved and kept in good condition as a relic of the past by which the family had achieved fame and fortune. Nothing has been added or taken away. There are seven wooden hand presses in the room. Adjoining is the old-fashioned typefoundry in which the types now in the cases were cast. Many mighty splendid and fine things were produced in printing offices such as this one, now so fortunately preserved for the eyes of printers

printing art and craft. It is known as the Plantin-Moretus Museum. For printers worthy of their profession it is the chief actual ancient shrine of their art in Europe—a place of extraordinary and unique interest. Here are to be seen the veritable presses, composing-room equipment, typefoundry, bookbindery, library, and the accounting rooms of the printing plant as it existed in the eighteenth century, with the thousands of relics of the three preceding centuries. These relics were preserved by the mandate of the famous Christopher in his unusual will, the terms of which kept the business intact and in possession of the great printer's family for such an incredibly long period of time.

In the following genealogy the dates given are of birth and death. Christopher had only one son, who died at the age of twelve. Three of his five daughters married printers who were his employees at the times of their marriages. After the marriages Christopher Plantin established his three sons-in-law in business. Names are spelled in the manner of the time in which each member of the family lived. The roman numerals indicate the order of succession in the proprietorship of the plant that was established by C. Plantin.

Christoffel Plantijn, 1514-1589.
Margareta Plantijn, married F. van Raphelinghe (1539-1597). They were given a new printing office in Leyden.

Martina Plantijn, married Jan Moerentorf (1543-1610). He is better known as Jean Moretus (I). He was his father-in-law's superintendent in Antwerp and to him the parent business was bequeathed.

Magdalena Plantijn, married Adrian Perier (15—1629), a Frenchman. They were given a printing office in Paris.

Balthazar Moretus (II), 1574-1641, and Joannes Moretus (III), 1576-1618, joint owners.

Balthazar Moretus (IV), 1615-1674.

Balthazar Moretus (V), 1646-1696.

Balthazar Moretus (VI), 1679-1730.

Balthazar Anthony Moretus (VII), 1705-1762.

Joannes Jacques Moretus (VIII), 1690-1757.

Francis Jacques Moretus (IX), 1717-1768.

Jacques Paul Joseph Moretus (X), 1756-1808, and

Ludwig Francis Xavier Moretus (XI), 1758-1820, and

Francis Joseph Moretus (XII), 1760-1814, joint proprietors.

Ludwig Francis Xavier Moretus (XIII), 1758-1820.

Albertus Franciscus Hyacinthe Moretus (XIV), 1795-1865, when printing ceased.

Eduardus Josephus Hyacinthe Moretus (XV), brother and successor of Albertus, 1804-1880. He sold the entire establishment with contents (as seen by visitors now) in 1876.

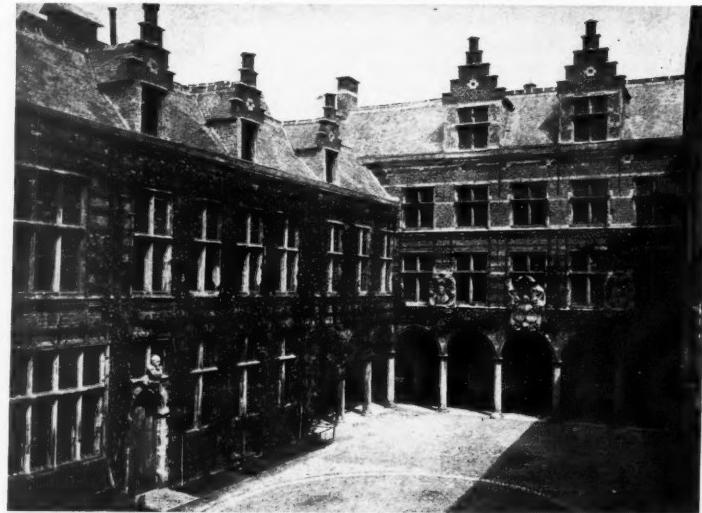
The Moretus family is still numerous, wealthy, and of high social position in Belgium. Only one of the family takes any interest in printing activities. He is an ecclesiastic of the Order of Jesus and a frequent visitor to the Plantin-Moretus Museum. For a long period before the sale to the city the activities of the ancient printing plant were restricted to printing and publishing books relating to theology and for various churchly uses.

When Printers Were Highly Honored

In a book printed in 1537 in Lyons, France, containing numerous epigrams in verse in honor of notable living men, there are mentioned twenty-nine honoring printers who were operating (with two exceptions) in the city of Lyons.

First we have that great learned printer Etienne Dolet, "the martyr of the Renaissance," who, having been executed by fire

might be beautiful and correct." Again, of a book printed by Gryphius: "I was intending to bring this book to an end. I had written the colophon and had bidden the Muses present their chorus in a final verse, when Apollo and Minerva both accused me of ingratitude and forgetfulness because I was passing over in silence the man, among all others, who *had given life* to these writings of mine by his most elegant types, after giving them the countenance of his great erudition. Without him



Interior court of palace in Antwerp owned and occupied by Plantin and the Plantin-Moretus family from 1579 to 1876—three centuries. Following the ancient custom, the residence and workshops were in the same building. As Plantin increased in wealth he enlarged and beautified his palatial home, an example followed by his successors, the descendants of his foreman, Jan Moretus, who married Plantin's daughter Martina. In 1876 the building and contents were purchased by the city of Antwerp. It is maintained as a museum, the contents having remained unchanged from the time when they were the household laces and penates of this illustrious family of printers

in Paris in 1546, is commemorated by a splendid monument erected in 1896 by the city of Paris on the exact spot upon which he was burned to death. Our epigrammatist, Vulterius, has called him "the light of our age," and says of his commentaries on the Latin language: "What a work it is! How far superior to what one would expect from a man still so young—what diligence, laboriousness, and well-balanced judgment." Again: "Away with you, my book, to Dolet; if he condemns you, be convinced you cannot please the ears of the learned. The learned Dolet will correct you, and you should count it as an honor to suffer his criticism." Of Sebastian Gryphius, the printer, Vulterius says, "Among those men who print books Gryphius is nearest to being a supreme artist." Of the printers of his book the epigrammatist says, "That my book goes forth clean, pure, neat, and free from errors is due not to me but to my friends John Barbous and Philip Rhomanus, who have shown care and never refused the greatest labor to their work from the very start, quite voluntarily, so that the book

they would have perished by neglect, unless, I say, the renowned Gryphius, who is recognized very justly as the best typographer of our time, had given life to them by his money and his types. . . . Sebastian Gryphius, you by whose aid and learned labor the sacred Muses see their foster children increase mightily day by day, I thank you over and over again for publishing these writings of mine with your money and your types. Others not a few would gladly have done the work, but you see I wish these compositions of mine, however trifling they may be, to be published by him who is the prince of typographers of our time."

History concedes that the most distinguished group of men in France in the sixteenth century was its master printers. It was in the sixteenth century that France attained precedence over Italy as regards the arts and likewise in culture.

* * *

You may glean knowledge by reading, but you must separate the chaff from the wheat by thinking.—Osborn.

Typographic Scoreboard

For July, 1929

PANS announced in the June issue for chalking up the score in this column, the object of which is to show the trend in the use of type faces, have been broadened. One individual, criticizing the selection of *The Saturday Evening Post* as a proper medium, claims that *Vogue* is a more representative publication. THE INLAND PRINTER does not concur in that belief. The fact that the *Post* appeals to a wider class—men particularly, it is true, but to women in far greater measure than *Vogue* appeals to men—to rich and average Americans, to intellectuals and to the clerks in the clothing stores, justifies the claim of being representative that a dozen publications might dispute well ahead of *Vogue*. This claim is strengthened by circulation, the result of its general appeal, and by volume of advertising. *The Saturday Evening Post* is conceded to be America's outstanding advertising medium.

The gentleman, of course, felt that the taste of the majority conformed to his, and that because he likes the *Vogue* style so would the great mass of Americans. However, THE INLAND PRINTER's object in instituting this original feature was not propaganda, nor to reflect the views of any limited coterie of type connoisseurs, real or self-styled. It is an honest effort to reflect what types are now preferred, and changes in preference as time goes on, as indicated by selection and use on the part of the important advertisers through their agencies and the agencies' art directors and typographers. It is natural to assume that their selections are determined by what they consider most likely to appeal to folks at large and make advertising bring results in terms of sales.

However, a general increase or decrease in the use of modernistic type and modern and pseudo-modern elements of layout, ornament, and illustration inevitably will be reflected in the ultra-modern *Vogue* as time goes on, and although by the nature of things it will continue to seek an effect of "Fifth Avenue smartness" it will just as truthfully show the trend as any other publication. Most of the agencies, as now, will continue to dictate the setup of their advertisements for *Vogue* as they will for *The Saturday Evening Post*.

Every third month, therefore, *Vogue* will be analyzed, alternating with *The Saturday Evening Post* and some outstanding business publication. Each will thus be considered at intervals close enough to show definite changes as these occur.

The checkup on the June 8 issue of *Vogue* brought a surprise. Inasmuch as modernistic tendencies have been evident

right along in even the text pages of that magazine, it was felt before the copy was examined that the advertisements would be dominantly modern or possibly pseudo-modern, and that old-style and traditional roman type faces would be conspicuous by their absence. In addition to five advertisements wholly hand-lettered (three traditional and two modernistic) and one that is completely photographic, there are seventy-seven full-page type-set advertisements in the issue. The score reads thus:

Bodoni and Bodoni Bold	17
Garamond (or Garamont)	15
Caslon	14
Nicolas Cochin	5
Garamond Bold	4
Bodoni Book	4
Monotype Cochin	3
Eve	3
Cloister Old Style	2
Bernhard Roman	2
Private font	1
Kabel (gothic)	1
Futura (gothic)	1
Astree	1
Greco Bold	1
Bernhard Cursive	1
Scotch Roman	1
New Caslon	1

NOTE: Nine of the above-mentioned advertisements set in traditional old-style romans had Bodoni Bold or modernistic-face headings.

A summary of the above-given list constitutes a far better showing for faces considered smart and modern than they made

in the issue of *The Saturday Evening Post* analyzed in the June number. The score in that detail is as follows:

Ads set in modernistic types	36
Ads set in traditional types	41*

*Bodoni Book counted as traditional.

While bold-face display frequently appeared over light-face body type, advertisements set in the latter outnumbered those in black types almost two to one. Here are the telling figures:

Ads set in bold-face	25
Ads set in light-face	46
Ads set in medium faces	6

In the matter of layout modernistic tendencies are somewhat more in evidence than they were in the *Post*:

Traditional	55
Medium modernistic	15
Extremely modernistic	12

One advertisement, a photograph, not considered in this compilation.

The illustrations, too, reflected a larger amount of modernistic influence, although the number of advertisements in which illustrations are found to be thoroughly traditional, as shown by the following tabulation, is surprising:

Conventional	46
Mildly modernistic	24
Pronouncedly modernistic	12

One advertisement contained no illustration.

Next month, remember, a business publication will be the test medium. After that the analysis of each publication can be checked against the one preceding, and that will show what direction the type preference is taking as time goes on.

Roy T. Porte Summarizes His Impressions of the Printing Exhibition at Olympia

THAT good friend of THE INLAND PRINTER, Roy T. Porte, of Salt Lake City, stopped over for a day in Chicago recently on his way home from Europe, where he had gone late in March especially to see the great printing exposition held at Olympia, England. He was loaded with interesting matters to talk about and particularly enthusiastic in his praise of a number of European plants he had visited, especially with reference to the amount of attention given to quality and to features that result in distinction. This, he stated, contrasted notably with the high-pressure methods of production and the more standardized character of printing here in America.

Asked if anything really new was exhibited he said there was nothing which is not already generally known here. Nevertheless he saw evidences of definite trends, particularly with reference to presses. "A general inventory of presses," he stated, "shows that the manufacturers are en-

deavoring to solve the problem of mechanical feeding of paper, especially for cylinder presses. Each year sees an advance in methods, principally the doing-away with tapes and indirect methods of conveying paper from the stack to the grippers, and also taking the sheet to the pile after being printed. If I might be a prophet, I would say that all tapes, pulleys, and indirect methods will be done away with shortly, but air will be used for a long time. Seemingly no purely mechanical device has been successful in picking up paper from a pile, especially where a wide variety of thicknesses is used."

Mr. Porte's observations disclosed an intense interest in the small mechanically fed cylinder presses. "While there were many large cylinders and two-color cylinder presses on exhibition," he said, "the interest was centered in the small cylinder, fast, mechanically fed, and capable of doing halftone and color printing. These were shown in the straight two-revolution,

also the back-and-forth revolution coupled with the bed, and the stop cylinder. Of the latter there were both the underfed style and the sheet fed at the top of the cylinder. Those of the stop-cylinder classification showed plainly that they had been manufactured on a price basis, with a fly delivery which probably could be improved at no great advance in price." Mr. Porte went on to state, however, that the day of the mechanically fed platen, which he characterized as the forerunner of the small cylinder, has apparently not passed as there were eagerly examined exhibits of that type of press, too.

Among the exhibits of offset and rotogravure presses, Mr. Porte was greatly impressed by a platen press doing offset work without the use of water rollers. "Undoubtedly this is something to watch," he said, "as it may prove useful in printing masses of color on rough stock and

giving an offset effect without making transfers. The press utilizes only a type form and ordinary engravings." In this Mr. Porte refers to the Pantone process, which was described in several issues of THE INLAND PRINTER during 1928. The frontispiece of the May issue of this magazine, by the way, constitutes the first exhibit of this process, the invention of Ronald Trist, of England, to be shown by any organization in America.

Mr. Porte was gratified over the treatment he received in every quarter; in fact, he said that his only regret was that, while there were some Americans at the exhibition—mentioning Public Printer Carter, F. W. Smith, president of the U. T. A., William Edwin Rudge, and W. A. Reade, president of the Ludlow Typograph Company—there should have been a hundred. "The next international exhibition," he said, "should be held in America."

published, Mr. Debenham states that this material has been used for many years by the firm with which he is associated in England, and has been found profitable in the time it saves. The system can be easily operated with the American em method. Copies may be purchased from the publisher, Richard Clay & Sons, Limited, Bungay, Suffolk, England; or orders will be taken by the book department of THE INLAND PRINTER, American equivalent of the English price being approximately \$1.60 postpaid.

On Advertising Illustration

Art students who expect to earn a living in the field of advertising illustration will want to possess and read "An Introduction to Advertising Illustration," by Gordon C. Aymar, art director of the J. Walter Thompson Company. It is a helpful and reliable bridge between the years of academic training and the period when one must go forth and conquer or be conquered; and the artist who goes armed with information furnished in this writing will find himself better equipped to win his place in the field.

Mr. Aymar follows the sensible method of offering the questions that the student would be liable to ask, and then answering them in specific terms. The result is excellent; the reader gets most of the facts he needs. "An Introduction to Advertising Illustration" is sold at \$4.20 postpaid by The Inland Printer Company.

Elementary Bookbinding

A valuable book prepared primarily for the apprentice and the amateur student is "Bookbinding," by William F. Matthews, instructor in bookbinding at the L. C. C. Central School of Arts and Crafts, London. Complete information is given for the three types of binding—library, hollow-back, and flexible—and drawings are liberally used to make all processes entirely understandable to the reader. This text may be ordered through The Inland Printer Company at \$2.90 postpaid.

A Handbook on Lettering

Samuel Wel's "Studio Handbook on Letter and Design for Artists and Advertisers" is an attractively handled book of over two hundred pages and hand-lettered from cover to cover with specimens of lettering and design. It should fill a need in commercial-art studios and in advertising agencies where fresh forms of lettering are in constant demand. The book may be ordered through The Inland Printer Company at \$3.15 postpaid.

London theater-goers will be provided with a novel kind of printed program—printed in white on black paper, so that it can be read by holding it up to the light which shows from the stage.

Interesting and Informative Books for the Printer's Library

The World's First School of Journalism

"Twenty Years of Education for Journalism," by Sara Lockwood Williams, is a record of the origin and growth of the University of Missouri School of Journalism, which last year celebrated its twentieth year and is conceded to be the world's first school of journalism. The work will be especially prized by alumni, students, and faculty members of that institution, and will also find wide appreciation because of this school's dominant achievements in training students for a profession which until the last few years was not taught on most campuses. The book sells at \$2.70, and may be ordered through the book department of The Inland Printer Company.

A Textbook on Composition and Presswork

"Composition and Presswork for the Student of Printing," by Arthur J. Mansfield, is a clear, intelligent exposition of the elementary steps which, properly understood and practiced, equip the printing student or apprentice to become a first-class workman. Mr. Mansfield's background as printer and printing teacher has disclosed to him the shortcomings of texts which address their messages and knowledge only to the full-fledged printer, and his text goes far to fill the deficiency. Any boy can profit by the careful and repeated reading of this book, and printing instructors will do well to consider this writing as a practical supplement to their classwork. This book can be obtained

through the book department of The Inland Printer Company at \$2.15 postpaid.

Making Wood and Linoleum Cuts by Hand

"Block-Cutting and Print-Making by Hand," by Margaret Dobson, deals with a subject which has so grown in favor that it is now taught in a number of English and European schools and probably in a few educational institutions of America. The various processes are very plainly described, and the book is clearly illustrated throughout with specimens of work produced in most cases by children. The adult may not be impressed by the character of some of these examples, but he should remember that there is no limit to the artistry and feeling which any delver in this art is likely to express once he shakes off the natural handicaps suffered by all who are learning. The child or the adult who would acquire knowledge of the making of wood and linoleum cuts will want this book, which may be ordered through the book department of The Inland Printer Company at \$3.90 postpaid.

A Composition Estimator

Frank Debenham's "Ready Reckoner for Printers' Casts" is a book of tables for estimating composition on the line system. Its scope ranges from composition ten lines deep by ten ens wide up to matter that is seventy lines deep by a hundred ens wide, and the amounts are expressed in terms of the number of thousand ens in sixteen and in thirty-two pages. Although the book has only recently been

THE PROOFROOM

By EDWARD N. TEALL

Questions pertaining to proofreading are solicited and will be promptly answered in this department. Replies, however, cannot be made by mail

Those Things Will Happen!

Evidently the proofreader did not stop to read his (or her) instructions at the bottom of the enclosed.—Chicago.

The enclosure is a little piece from a newspaper, headed "How's Your Spelling?" Here it is—errors, note to proofreader, and everything:

Crochet, gnaw, squeak, shriek, secede, benefited, collar, suspicious and desperate.

Not an essay by Gertrude Stein, but the words most often misspelled today in the annual Cook county spelling bee.

Lela Happ, eighth-grade pupil in the Northbrook school, won first place and a gold medal, when Staefie Janko, an Elmwood Park eighth-grader, stumbled on the word "secalator."

Of the ten final words given the last three, five were misspelled—curriculum, indefatigable, escalator, iridescent and correlative.

(Note to proofreader: See that these words are all correctly spelled.)

It would be good fun if readers were to send, for reproduction in the department, instances they have seen or heard of in which notes for the printer's guidance got accidentally into the final set-up. There are some funny ones!

The clipping looks like an early-edition one, rushed in without final reading. It is educational for those who have no direct contact with newspaper work to see the first and last editions of a great newspaper like the New York *Times*, for example, side by side. One is rough and raw; the other, and later edition, polished to a fine finish of craftsmanship.

Proofreaders' Guide

Please advise us of the best proof manual to put in our proofroom.—Wisconsin.

Oddly enough, there is a great scarcity of such books. Possibly the best thing to do would be to write to some of the newspapers in the big cities for copies of their style-sheets; also to some good printing houses, and some of the important book publishers. The University of Chicago Press "Manual of Style" is helpful. "Editorial English," by Arnold Levitas (Roy Press, New York City, 1924), has much useful material, though made for writers rather than for proofreaders. John Franklin Dobbs of the New York City proofreaders recently published a book called "Proofreading and Style" (The Academy Press, New York City, 1928). Mr. De

Vinne's book, "Correct Composition," is crammed with excellent reading for proofreaders. F. Horace Teall's little booklet "Proofreading," published many years ago, might be found useful, if obtainable.

W. N. P. Reed, in preparing the proofreading sections of "Lessons in Printing" in use by the International Typographical Union, in 1926, did some of the best work of the kind I have ever seen. The United Typothetae, too, has some excellent lessons. Its book called "Practical Proofreading," by Albert H. Highton (1926), is helpful in the extreme.

Caps in Headlines

What would you advise as to use of capital or lower-case "t" in headlines, for the word "to"?—Oregonian.

As the youngsters say, "that depends." On what? On which "to" it happens to be. There are two "to's. One is the preposition. The other is the sign of the infinitive. The preposition is almost universally kept down because of its undersized appearance in type and its grammatical colorlessness.

Now, there is a tendency, almost universal, to shy away from fine distinctions and make broad rulings. As a result of this dislike for "drawing the line," matter in type loses a lot of its artistic value. Nine times the fine distinction may not be worth bothering with—and the tenth time it may be worth serious attention.

By way of specific example, consider this expression from an imagined newspaper headline: "the Right to Pity." The context would probably—but not surely—indicate the nature of "to," as preposition or infinitive sign. But why not make the sense unmistakable at a glance?

"The Right to Pity" would, in my system of capitalizing, say at once that we were speaking of the right to receive the thing called pity. "Pity" is shown as a noun. The expression is grammatically the same as if we said "the right to liberty," "the right to happiness." "The Right To Pity" would mean the right to exercise pity; "pity" is clearly a verb.

To nail the meaning down tight, I favor using lower-case for the preposition "to," but a capital "t" for the infinitive "to" in newspaper headlines.

Style in Masonic Print

Will you please print the proper manner of setting Masonic titles? In our office we have been putting space between "R. W. John Smith," but a new reader has changed it to "R. W. John Smith." Is this just a matter of choice, or are the three dots used in the same manner as the ordinary period?—New York.

I am not going to make inquiries about this. I am going to turn it over to the Proofroom readers for reply as to usage in different shops, and the official sanction for one style or another. This is a mighty good opening for a tryout on the idea of making Proofroom an exchange, or clearing-house, of ideas.

However, let this much be said: On looking into the Masonic Register for this year, I find the abbreviation for "Right Worshipful" used with proper names with ordinary period and with everyday spacing.

A Divided Championship

There is a controversy on now, and has been for weeks, in our office, as to the proper division of the word "championship." It started about two months ago, over a sports story. I, as operator, had up to that time been dividing the word "cham—" but the old proofreader looked it up in Webster's Unabridged and found it divided on the "i," making it "champi-onship." The International divides it the same way. But we have another proofreader, raised in the shop, who says that you can't print by Webster's Dictionary, and he divides the word "cham-." This reader says "champi—" is poor printing, and he is at loggerheads with the older man, and when he comes to it he marks it "cham-," and the other man "champi-." I don't argue the matter, but I think the main word is "champ," and if divided that way it shows more sense, as well as good printing. Please tell me, also, about the division of "either," "neither," and "reality." Our young reader says that to divide "either" and "neither" is poor printing, and that "reality" cannot be divided "real-ity." I told him that whether or not it can, it is—and on the New York papers, too.—Tennessee.

Well!—I should think everybody on that paper would have a good time—except the owner, who foots the bills. He must have plenty of mazuma, and a liberal spirit, to foot the bills for an establishment that uses his time on such silly questions as that. In the first place, Webster does not rule against division of "championship" after the "m." It indicates that division, entering the word as "cham'pi-onship," which implies it can be divided in

any of these ways: champion-ship, champion-ship, champion-ship. The first and third are better than the second, but all are permissible. The accent is taken as a division sign, and the syllable hyphen is omitted, in the expectation that any consultant will understand the syllabication. These two proofreaders do not put their vocation on a very high plane when they squabble over such a matter on the boss's time.

Webster gives these divisions: ei-ther, nei-ther, re-al-i-ty. In good printing, it is not desirable to have only two or three letters (a short syllable) on one line. In newspaper work, it is impossible to be finicky. The shortness of the type lines makes it necessary to do some dividing that would not be acceptable in bookwork.

Knotty Plurals Untied

What are the plurals of "attorney-general," "court-martial," "archipelagoes,"—Nebraska.

My own preference would be: "Attorney-generals," "court-martials," "archipelagoes." Here I give a few authorities' dicta on plurals of compound nouns:

Curme says the location of the sign of the plural is determined by the "concrete force of the noun," where the composition is of noun and adjective, as in "court-martial." Also, in the compounds of two nouns, as "menservants," "girl cashiers," etc., he says "it would be more in accordance with our modern feeling to construe the first element as an adjective." "Girl cashiers" is rather a phrase than a true compound, and the force of "girl" is truly adjectival. In the true compounds like "attorney-general" and "court-martial" a decision as to the plural form depends upon how you regard the compound as to completeness of welding the two elements into a new integer. I prefer to view each as a newly formed word, and pluralize it as a unit. Others stress the noun, "attorney" or "court," and write it "attorneys-general" and "courts-martial." In a fully inflected language both elements would be pluralized, not just one.

There is confusion in practice with regard to pluralizing the "-o" words. I think everybody writes "cantos," "cameos," "heroes," and "echoes," and almost everybody writes "cargoes." But hardly anybody writes "calicos," "buffalos." Webster and the great Oxford Dictionary prefer "archipelagoes" but permit "-os." The Standard reverses the order, giving "-os, -oes." Mawson gives "-oes" only, and the Oxford Press stylebook gives "-os" only. Fowler rules out the "e." It seems the words of

Greek origin more commonly take "-oes," while those of Spanish origin take "-os." Thus we have "archipelagoes" and "gauchos." Also, it seems to me that the more completely anglicized the word of such a nature becomes the more natural it is for a person to add "-oes."

Fernald, in his "Working Grammar": "Make plural only that part of the word which is described by the rest." Rather a free-and-easy expression! He says in "rat-trap," the first element "describes" the second; it is a trap to catch rats. Therefore the plural is "rat-traps." The idea is sound; but certainly the word "rat" does not "describe" the trap, does it?

Weseen: Solid compounds add the plural sign to the last element, as in "stockholders." This "lets in" my selection, "court-martials." But yet, even those who write "court-martial" might form the plural "court-martials."

Jespersen: Inflection "goes with the central idea," whether the more important word is first or last. This Danish scholar speaks of "the natural English tendency" to treat the compound as an entity and pluralize at the end; and this statement "listens good" in my opinion.

If you are not weary of this exercise, let's go 'round the course again, to run down this naturalization idea. Weseen: "The tendency is toward the regularization of all plurals according to English models." He says that many words are "in the process" of being naturalized, and thus they have alternative plural forms. This applies especially to Latin words like "index," "indices," "indexes."

Blount and Northup: "Most of our borrowed nouns have adapted themselves to our grammatical forms; a few, however, retain the plurals they had in their native language." All these

writers attribute the more learned and formal plurals to scholars who may be familiar with the foreign inflections. Now that every school has its gymnasium, every college its stadium, practically no one says "gymnasia" and "stadia."

Curme: "Nouns not thoroughly naturalized retain their original plurals." He thinks the tendency to anglicize the plurals should be encouraged; and I am with him on that matter.

If you can stand more, try this: the "-ics" words, like "politics" and "ethics." Blount and Northup tell us not to be bothered by the plural look, and to use the singular verb. Fowler advocates distinction in accordance with sense: dialectics, someone's practice of dialectic, the art of disputation. He displays a gentle inclination to favor the plural verb. Weseen drops them all into his list of plurals without singulars, along with "measles," "scissors," "victuals." Jespersen notes "a strong tendency to regard them as singulars"—and my vote goes unhesitatingly to him.



The special edition of the London "Times" shown above, and which was printed for the Queen's Doll House, is the smallest magazine in the world. It measures exactly one and one-half inches wide and is just two and one-quarter inches deep

From the practical viewpoint of the printshop and proofroom the thing to do is to adopt one authority for office use, and follow it through to the last detail. If an author or job customer insists on a departure from office style, it is the proofroom's place to understand exactly what he wants, and then see that the style ordered is carried through with an unfailing consistency. This is a prime element of the proofreader's work: to make the finished product clean, not only typographically but in respect to consistencies of style. If he has done this he has served his employer well.

It may be interesting to see what the authorities have to say on the general question of pluralizing compounds—as, indeed, we started out to do. Blount and Northup: Compound nouns inflect either the last or the most important member. A few will inflect both like "menservants." In those of "French origin, noun-plus-adjective" (giving "court-martial" as an example), the position of the noun brings the plural sign to the first element.

The proofreader who takes a stand for anglicizing these words will at least demonstrate ability to make an intelligent choice; but he must be able to surrender

gracefully when the boss or the customer decides the other way. His real fight must be for true consistency in following the adopted rule, let that be what it may.

Usage Changes All the Time

By EDWARD N. TEALL

WE OLDER folk do not always perceive the difficulty confronted by some of the younger people in keeping step with us on points of word usage. We are too ready to accuse them of stupidity, when the truth is it is ourselves that lag behind. Changes are taking place in language habits of which we are not distinctly aware. We know there is something wrong somewhere—and it is the way of man to lay the blame always on some other doorstep than our own. It is always the other fellow that's wrong. Of course, we don't pretend to be infallible—but, by golly, while disclaiming such pretentiousness in words, we come mighty close to justifying it by our acts. We don't claim infallibility—but can't you see for yourself that our argument is right? And if we're right and you don't agree with us, isn't it necessarily the fact that you must be wrong? The arrogance is unconscious, but not for that reason any the less annoying. And the young folks seeking information are as baffled as our elder selves. What wonder if they accuse us of lack of sympathy, of being dictatorial about language; in fact, of being elderly jackasses not worthy of consultation?

All this as a result of a little talk with a young typesetting-machine operator who came into my office—of course, just as I was struggling with a specially difficult editorial!—to ask about some of my copy he was handling. It was a letter to the editor; a poor piece of copy, which had undergone some pretty stiff editing. The first page I had written out myself, supplying a new and shorter opening; the second was the contributor's typewritten copy. This change of copy was the first stumbling-block; it made the young man's mind wonder, subconsciously, if there was correct continuity. But when I explained that, and saw he was still puzzled, I tried to get down to the bottom fact in his mind and ascertain the exact nature of the difficulty. It took stupid me some time to reach the point, but in the end I saw this was the trouble: The sentence as edited, with the first few words in my penciled copy, ran like this: "It is strange that these officials," and so on. And the difficulty was in the little word "that."

Now to my 1880 mind there was nothing in that arrangement of words to cause the slightest confusion. It was, to me, the natural, the inevitable way to say what

was to be said. But the younger man was troubled by "that these." As I analyze the situation, "that" is to him nothing but a pronoun. "That" as a conjunction is strange to him. He would never say, "I think that I will take this one"; he would trim to "I think I will take this one." He would not say, "It is strange that these officials do so and so"; he would say, "It is strange these officials do so and so." Thus, you see, we were talking two different languages and not standing on common ground at all.

In these days there is a marked tendency to crisp the language down to necessary, working words. We are becoming lazy, or are indifferent to the niceties of speech, afflicted with a blind spot—or developing a more intelligent way of saying things. There are times when I think the modern conciseness of speech is admirable—at other times it seems detestable. And this variance is not due to temperamental changes of mood on my part; it is caused by the fact that sometimes the new way is better, and sometimes the old styles of expression excel.

The older ways in speech did this: They nailed the idea down tight. Not that everybody spoke more accurately twenty years ago, or wrote with more complete assurance against ambiguity; but the full use of all parts of speech tended toward accuracy, correct understanding, absence of possibility of misconstruction. In effect, with regard to the conjunction "that," we have decided to drop the link, and bring



"In the Days That Wuz"—The Pickup

Cartoon by John T. Nolf, printer-artist

out the idea directly after the verb. Not "I hope that you will," but "I hope you will." There are times when the expression runs with perfect smoothness in clipped form; and there are other times when omission of the conjunction really calls for a colon to introduce following matter—and the colon isn't there. That young operator would find it at least as hard (and possibly even harder) to understand my difficulty in "getting" his difficulty as I found it to realize what he was talking about when he put before me his query.

Probably it was such considerations that held the mind of the Proofroom contributor months ago who criticized a paragraph of mine for overuse of "that." The word occurred a good many times, as a pronoun and also as a conjunction. But the significant thing is this: The critic did not analyze the paragraph; he simply recoiled from it. He was bothered by the repetition of the word. He did not stop to consider that here it did one job, and there another. It jangled his nerves. He didn't like it—that was enough for him. Instead of grammar, sound ruled him. And even while I stand up for grammar to preserve speech from confusion, I certainly have sympathy for the feeling that it is better not to be shackled by grammatical rules but to be comfortable with words and sentences as we travel on our way.

* * *

Those asterisks represent a pause spent in trying to figure out exactly where this article is heading, and what has to be said next in order to get from here to there. And this is the result: I am going to have some fun by looking back through the pages already achieved, and note what I have actually done with the conjunctive "that," either visibly present or blithely left to be understood by the reader.

In the second sentence of the first paragraph I say: "The truth is it is ourselves that lag behind." Not "The truth is that it is . . ." This is an instance where the sentence is ruled by an invisible colon. "The truth is: It is ourselves," etc., is the way to make that sentence absolutely immune to misinterpretation. Probably the best way to write the sentence would be: "The truth is, it is ourselves," etc.

In the second paragraph, I say: "to ask about some of my copy he was handling." Again, "that" is to be understood. And farther on in the same paragraph: "I saw this was the trouble . . ." In the fourth paragraph: "I think the modern conciseness of speech is admirable"; not "I think that the . . ." But again in the same paragraph: "It is caused by the fact that sometimes the new way is better." Here the conjunction seems to me almost indispensable; perhaps, however, it is euphony that rules. Farther on, "that" is used with words like "feeling," "consider."

More interesting than consideration of the finely distinguished grammatical values of these examples is the idea with which I started: As the language changes from generation to generation, much misunderstanding between the older and the younger users of English is bound to come up, and the one sure corrective is sympathetic valuation of the other fellow's difficulties. By discussing these questions

of diction and construction we shall escape the danger of having the language develop lazily; we shall exert some intelligent control, and know positively what is happening. The growth of language cannot be controlled by legislative fiat, but it can be guided by intelligent, open-minded exchange of ideas as to which of the new fashions are good, and which are not so good—and for just what reasons.

Block Printing and Movable Type

By JULIUS W. MULLER
Editor, *The Linotype Magazine*

THE assumption that the xylographic or block-book, having its complete page text carved on a solid wooden block, must have preceded the invention of movable metal types is no longer judged unquestionable. The scientific type study of the past quarter century has demonstrated that at least some of the famous block-books were produced after the printing press had been at work for a considerable period. In the case of the others, the opinion remained divided as to their probable dates; today few specialists incline to claim any really great chronological precedence for them, and the tendency is to place them as nearly contemporaneous with movable types at best. Nothing has been discovered to give us an early tangible date. The famous "1423" on the St. Christopher woodcut print in the John Rylands Library of Manchester is considered by common consent to have bearing only on the chronology of the European woodcut and not on xylographic printing.

For some years Prof. Konrad Haebler, one of the most eminent authorities on early printing, has been making a detailed study of the most significant block-books: those called "Donats" because they are the Latin school grammars based on the work of Aelino Donats, who resided in Rome in the fourth century. These small books were produced in great quantities during all the centuries of the manuscript age, and the printing press issued them among its first fruits. Therefore the block-book Donats, produced, not with viscous black ink under a press, but with thin brown ink by rubbing, present the best opportunity for type comparison.

Professor Haebler's knowledge and reputation enabled him to make probably the most comprehensive study ever achieved of the various surviving examples which are guarded so jealously by the libraries and other collections having the fortune to own one. He has made a provisional report of his comparative type analyses to the Gutenberg Society, in which he says:

"The well-known passage in the Cologne Chronicle (1499), which says that Gutenberg obtained the hint from certain

Dutch Donats, has been interpreted as referring to xylographic Donats of Dutch origin. . . . But what has survived of the xylographic Donats offers only a slight foundation for an assumption that block print represents a transition-form between hand lettering and printing from type.

"I cannot hope that I have succeeded in assuredly finding all the remnants of xylographic Donats existing today in the public and private collections. If, however, the twenty-three examples examined by me do not altogether exhaust the surviving fragments, I think that they justify my publication of the conclusions which have been won from them.

"The xylographic Donats fall into three groups. In the one I place the Dutch Donats, which are easily identified by their letter forms. A second group is of Donats whose letters compare with the forms of German printing. The third group contains those block-books in whose letter design the character of hand lettering has been clearly retained."

Professor Haebler's elaborate and detailed comparisons of all these letter-designs with incunabula type designs, his analysis of texts and other evidences, are too complex and too meticulously careful to permit an attempt at condensation. The Gutenberg Society has incorporated them in full in its yearbook. His summary reads as follows: "The investigation leads to this conclusion: The schoolbook of Donatus was manifolded extensively by the means of the wood block in a territory extending from the Netherlands to Upper Schwabia. The surviving remnants do not enable us to demonstrate with certainty that xylographic editions date to a time before the invention of printing, or that they might have been an introductory step to the art of printing."

Against Paid Testimonials

The Association of National Advertisers in its recent semiannual convention, put itself on record as strongly opposed to the use of paid testimonials in advertisements.

NEWSPAPER WORK

By G. L. CASWELL

Publishers desiring criticism of their papers or mention of rate cards, carrier systems, subscription plans, etc., are urged to write Mr. Caswell in care of this magazine. Newspapers are not criticized by letter

Weekly Papers' Advertising Is Read

Figures secured from a rather interesting survey of farmer readers of country newspapers were recently published in the *Sooner State Press*, official publication of the Oklahoma Press Association.

The survey was conducted by Robert V. Peterson of the Publications Department, Oklahoma Agricultural and Mechanical College, Stillwater, and proves rather convincingly that the home-town newspaper is pretty well read by every farmer.

The figures compiled are based on returns from 500 questionnaires answered by farmers living in western Oklahoma, and the totals are as follows:

	Number	Per Cent
Read paper regularly.....	381	93.3
Do not read paper regularly..	20	6.7
Read all of paper.....	129	30.6
Read from 75 to 99 per cent of paper.....	125	29.6
Read from 50 to 74 per cent of paper.....	58	13.7
Read from 25 to 49 per cent of paper.....	34	8.1
Read all of advertisements.....	129	30.6
Read from 75 to 99 per cent of advertisements.....	69	16.4
Read from 50 to 74 per cent of advertisements.....	78	18.5
Read from 25 to 49 per cent of advertisements.....	31	7.3
Read from 1 to 24 per cent of advertisements.....	61	14.4

The showing might have gone farther to indicate what percentage of farmers in a given community take and pay for the local paper, and what per cent of these same farmers read the advertisements. But the proof given is sufficient to win by a big margin over any other media that it is possible to distribute in the rural localities.

We present these figures primarily to induce publishers everywhere to conduct and compile surveys of a like nature. The best selling argument for advertising is in reader-interest and coverage. If there is any failure then in the way of results it must be because of the copy used and the merits of the article advertised.

Other recently published evidence of the popularity of newspaper advertising as compared with any other kind in the "country" or small-town districts of the

country has been furnished by the Traer (Iowa) *Star-Clipper*. This live newspaper some time ago joined with twenty other business concerns in that town of 1,400 people in making a trade survey, each line of business asking the surveyors for such information as it most needed. The *Star-Clipper* had the young ladies who canvassed the territory ask the following question: "Which type of advertising do you prefer—newspaper, circular letters, pamphlets, etc., or motion-picture advertising run in the theaters?"

The report states that "In the town of Traer: 82 per cent prefer newspaper advertising; 16 per cent prefer circular letters and a few pamphlets; 2 per cent prefer movie advertising. On rural routes: 84 per cent prefer newspaper advertising; 15 per cent prefer circular letters and pamphlets, and 1 per cent prefer movie advertising." Which is about as conclusive evidence in the rural territory of our agricultural states, at least, as might be reasonably asked for by anybody.

The Audit-of-Circulations Idea

From New York state, Field Manager Jay W. Shaw reports considerable evidence that advertisers and agencies are interested in and very much in favor of the plan of circulation audits inaugurated by the New York Press Association. Two years ago Mr. Shaw began working out the plan, and after submitting it to a committee and then to different agencies a form was approved which follows the lines laid down by the Audit Bureau of Circulations, which serves the daily papers and periodicals of the country. Changes and new ideas to fit the average weekly and country newspaper were made so that a uniform check of the circulations of such papers might be made by any competent man or accountant, and these certified on such blanks in detail.

We assume that such audit reports, certified by a competent man or by the state association, are accepted as correct by the agencies and advertisers. Mr. Shaw says they are and that in some instances those newspapers having such audits are favored over those which do not have them where advertising schedules are being placed.

This is the final test of the plan—and always will be. If advertisers and agencies find in it an advantage for the advertisers to spend their money on a certified basis of circulation, then our so-called country newspapers—and there are some pretty big ones among them—will gradually fall into line and keep step with the idea.

There will always be the necessary follow-up, however; that is, for the next year and each succeeding year the publisher must prepare new audits and renew the proofs of circulations claimed.

Obligation Follows Consolidation

Where consolidation of newspapers has been made in a local territory, such as in county seats, or dominating towns in counties, there is seldom a record of another paper starting in such towns. If such consolidation has been rightly managed there should be little chance for a new paper coming in within five years or more. And where the single newspaper is rightly managed and is giving the community impartial and extended service there should be no danger of a second one starting.

One of the first things that should be planned when a consolidation of two or more newspapers in a small city is contemplated is that the consolidated newspaper must be bigger and better. It is inevitable that the community should expect a bigger and better paper than either of the old ones. And with the consolidation of equipment of all kinds there should be possible a selection of materials to permit of much greater production in the newspaper plant. One of the first essentials is that at least two composing machines ought to result from the merger, and, with these, other facilities for producing many more pages to the issue when necessary.

Then, the news field should be better covered than ever. When the combined subscription lists have been checked up (and it will usually be found that there are far fewer duplications on the list than was imagined) a strong circulation man should be acquired and started on a systematic campaign for more subscribers. With this should be an intensive drive for more local, district, and school news writers all over the county to tie in with the

consolidated paper. The idea should be to impress the community with the fact that the result of the consolidation is in truth a bigger and better paper with a wider and more complete coverage. Business will then come along with little effort and with due appreciation of the greater service rendered, and this regardless of the advanced advertising rates.

There is likely to be too great timidity, after a consolidation, about advancing the rates to meet the new conditions. Never again will there be such reason and opportunity for advancing advertising rates as at the time of such a consolidation. Where two papers have been getting \$0.30 or \$0.40 an inch each for space, one paper with combined circulations should readily command \$0.42, \$0.45, or even \$0.50 an inch for space. The regular advertiser will be the last one to register a protest on the rates. He has been paying two bills each month where he will pay one in the future, with one set of ad copy, one billing, and one check. From observation of many cases

of such consolidations we make this statement: Let any protest who may, but stick first and last to the point that you are running the business of the combined newspaper, and that it demands a profitable and fair rate as a result of the extended service. The least chance of renewed opposition is because of the rate; it may rather come from lack of service and from complaint as to partisanship or favoritism.

One case in point was in a mid-western city of 2,600 people where such consolidation of local papers was made. The owner of the consolidated paper went to a dozen of his leading business men, stated what he had done, and asked them to tell what they would consider a fair rate for advertising in the combined paper. This publisher's old rate was \$0.25 an inch for his local patrons. With practically unanimity these local advertisers said \$0.35 an inch, and he made that rate. It has resulted in complete satisfaction; this consolidation has gone over big, and the publisher informed us very recently that in the year

and a half since he bought out the competing paper he had made enough profit to pay for it. That is, the business men of the town paid for it, and they are well pleased with the bargain, for it has resulted in a bigger and better paper, more of a credit to the town and in line with the progressive spirit of the times.

A Convincing Circulation Exhibit

The writer happened to drop into the office of the Ida Grove (Iowa) *Pioneer-Record* some weeks ago, and there on the wall over a desk was an exhibit that instantly caught our attention. This was a large map of the county filled with tacks of different colors. We asked the publisher about it and he said it was a map he was revising and preparing as an exhibit of the county circulation of the *Pioneer-Record*. Each tack indicated a subscriber, and each tack was placed in the exact location of the home of the reader, excepting in the towns, where certain colored tacks indicated hundreds or other figures. The map was calculated to show the rural coverage of the subscription list, and we do not know how it could have been more perfectly done in any other way.

Ida County is a very irregular-shaped county. Mr. Moist, manager of the *Pioneer-Record*, had used sheets of beaver-board to shape the map, and lines were properly drawn to show the townships and rural mail routes all over the county, except in the northwest portion, which he had not as yet completed. Each township was given about a square foot of space, and the tacks placed in this area seemed to us to be about as thick as hairs in a hair-brush, in a manner of speaking.

We ascertained that the big job in connection with making this showing for the paper was in securing the information as to the exact location of each subscriber. To get this information Mr. Moist took his subscription list to each town in the county out of which rural carriers operated, and arranged with the carriers to help him locate the houses on the map. Sometimes it took considerable time to do this, but when once accomplished and the tacks placed in the map the showing was as complete as anything we can imagine, and advertisers should have no trouble in knowing the territory covered.

The *Pioneer-Record*'s advertising rate is \$0.42 an inch, in a town of 2,100, and the paper's circulation is over 2,600, which indicates that the rural subscribers are very numerous. The county is small in area, making comparatively easy the task of covering it with this survey of the paper's circulation. But the same idea can be used effectively in any county in the United States, and in any locality in any county where it is desirable to give to advertisers at a glance a vision of the circulation their copy will get if they use that newspaper.

Hell-Box Harry Says—

By HAROLD M. BONE



Many a boss who has the *automatic feeders* for his *presses* wishes, about 2 a. m., that he could have the same thing for his *kid*.

Tags are tough customers—they move in *gangs*.

Compositors are a lot like tailors—before they can start a job they must get the *measure* of their forms.

Like some surgeons, linotype operators often *cut out* parts of a form by mistake.

If all the pressmen's *alibis* were laid *em to em* they would reach from the superintendent's office into the middle of next week.

When a type form gets all *worked up*—so does the boss.

If your work is done well in the bindery, your books are *bound* to come out right in the end.

Typefoundry workers should make good *circus clowns*—they are always making *faces*.

Many a pressman who pushes an *ink carriage* up to the fountain in a press during the day pushes a *baby carriage* up to the fountain in a park during the evening.

*Here lies what's left of Printer Blake.
He suffered from no ills;
The shock that took him off was this—
His customers paid their bills.*

Review of Newspapers and Advertisements

By J. L. FRAZIER

H. J. HALES, Grinnell, Iowa.—There are several points of weakness about the advertisements of the Star Clothing Company and the Citizens National Bank from the *Scarlet and Black*. In the former too many lines are set in caps, and there is too much underscoring in the display for the bank. Lines set wholly in capitals should be used only occasionally to bring out lines that must be small and to avoid monotony, inasmuch as they are materially less readable than lower-case. Occasional underscoring is all

together like is the fact that on a few the borders are too pronounced. Being good-looking and effective as a rule, the effect is less objectionable than it otherwise would be, and yet there are several advertisements of quarter-page size or less surrounded by six-point face rule where parallel two-point rules would be infinitely more satisfactory. While not all that we consider it should be, the presswork is, comparatively speaking, very good. Slightly less ink and relatively more impression would effect a

ard newsprint made from cornstalk pulp." The stock, it seems, has better opacity than much of that which we have seen; in fact the print doesn't show through from the opposite side. Transparency was one of the complaints lodged against the stock when first brought out. In an agricultural section, as you are, the use of the paper was well worthwhile from an editorial point of view, and the large amount of well-illustrated news matter on cornstalk paper was undoubtedly read with considerable interest by

Lights will be blazing tonight

IN MANY A NEW ENGLAND TOWN

In Attleboro, a factory is humming twenty-four hours a day turning gold into watch chains for next Christmas trade. In Bridgeport, a production manager, telegram in hand, wonders if three eight-hour shifts will turn out radio parts in time to meet a pressing order. In Worcester it may be grindstones, Portland—paper, Hartford—airplane motors—night shifts are working to meet the nation's incessant demand for New England's quality products.

The FIRST NATIONAL BANK of BOSTON

1784 ★ ★ 1929

CAPITAL & SURPLUS \$50,000,000

New England's Largest Financial Institution

NEW ENGLAND is Busy

The country at large is apt to think of New England in terms of cotton textiles only. As a matter of fact, less than 11% of the value of its manufactured products is represented by cotton goods. New England industry is amazingly diversified. Of approximately 348 separate industries listed in latest United States census figures, 217 are represented in these six states.

And New England's industrial growth has been steady and sure, year after year. In 1880 the total value of its manufactured products was \$1,106,158,000. By 1925 this figure had increased almost sixfold to \$6,161,008,000.

New England is busy today. And there are exceptional opportunities here for new industries—skilled

The FIRST NATIONAL BANK of BOSTON

1784 ★ ★ 1929

CAPITAL & SURPLUS \$50,000,000

Two newspaper advertisements prepared by the Batten, Barton, Durstine & Osborne agency and which demonstrate possibilities for genuine impressiveness when an effect of dignity and seriousness is required by the advertiser

right, when applied with discrimination and infrequently, but when used as extensively as in the bank advertisement the effect it has in emphasis is nullified because it becomes common and expected. Furthermore, so many underscored lines create a confusing effect, and the rules in addition detract from the prominence of the type. Another thing: There is too little variation in the size of type used, many points being emphasized in almost the same size of type. The most effective display results when the few points that are emphasized are set in type quite decidedly larger than that used for the less important features.

Chandler *Arizonan*, Chandler, Arizona.—We can commend your special annual edition of forty pages as a fine piece of work all around. The news headings are excellent and makeup is high grade, and the advertisements are unusually good, of the best metropolitan grade, in fact, for the most part. You use type faces and white space with telling effect; in fact the only thing about the advertisements we do not al-

labor, proximity to unexcelled export facilities, a great consuming market right at the doorstep, abundant power and ample supply of credit.

It is our desire to give you any specific information you may care to know about New England

Enterprise and Pilot, Oyster Bay, New York.—The first page of your April 12 issue is interesting, attractive, and well balanced. You run too much ink, however, and the copy we received is rather badly smeared as a result. Another sheet of tympan would not only have improved the result but saved some ink. Except for the fact that too many display lines are set wholly in capitals and in some cases the major display is too weak the advertisements are satisfactory, although the decorative borders sometimes used are inferior to plain rule.

Daily Freeman-Journal, Webster City, Iowa.—Our compliments are extended on your special edition, printed on what you state in a line above the masthead is "the world's first stand-

subscribers. First-page makeup is spicy and also orderly and balanced. In fact, with advertisements pyramided the makeup of the inside pages is also good. Presswork is uneven, quite too pale in spots, in fact, and, while in many cases the larger display type is specked with white, in other places there is evidence of overinking. The fountain screws ought to be set more evenly, and with less ink as a general rule and more impression a much better result would be had. While the advertisements are well and simply arranged and as a rule effectively displayed with sufficient white space, a few are needlessly crowded, the ones for the Business Men's Association, the Ray W. Miller Company, and the Iowa Furniture Store, the latter especially, being examples. The mixing of extra-condensed faces with others of regular or slightly extended form in the same advertisement is something you should guard against. One should also avoid as far as possible mixing modern and old-style faces, like, for instance, Century Bold with Cooper Black.

July, 1929

Huron Alphomega, Huron, South Dakota.—Your Cornstalk Edition is beautifully made up and exceptionally well printed. News heads are both impressive and attractive, and their handling at the top of the first page in connection with three reader boxes is excellent. The consistent use of plain rule borders is a fine feature, and the fact makes the different styles of type used for display lines considerably less objectionable than they would be if borders in the same variety were also employed.

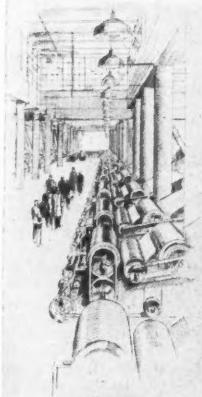
Alta Vista Journal, Alta Vista, Kansas.—On the whole, and considering the size of your field, your paper is commendable. To make the page more interesting in appearance we suggest the use of larger headlines, particularly to replace the single-line headlines set in caps of the bold-face of the text-matter type. We regret

quite space for advertisements on the other seven pages it seems a shame to have approximately one-third of the first one filled with advertisements. In the use of the outline DeVinne face you suggest your own belief that they are objectionable there, and of course the light-face display is more satisfactory than bold types would be. Nevertheless, advertisements, whatever their style, cheapen the appearance of the first page and the paper as a whole. One of the inside pages carries scarcely any advertising, and here those on the first page might have been run. You should as nearly as possible endeavor to display about the same amount of advertising on all inner pages. Your single column No. 1 news heads should be somewhat stronger. Overdisplay and in some cases crowding are faults with the advertisements, as is also

2 and 3, where the ads, all at the right-hand side of the page, are worked to the top instead of the bottom, there being reading matter for the space of about two inches buried under the bottom advertisement in those columns. Advertising in a paper strong in reader interest, as yours bears every evidence of being, doesn't require preferred positions, and giving such positions in many instances has a tendency to dull the interest of the reader. In other words, an advertisement buried, say, in a pyramid in a newspaper subscribers read avidly is worth tremendously more to the advertiser than the same one at top of column and with reading matter on two sides, say, in a paper they just tolerate.

Rantoul Press, Rantoul, Illinois.—The clutter of display types at the masthead of your special cornstalk-paper edition is very objec-

And now Detroit comes to New England



The FIRST NATIONAL BANK of BOSTON
1784 • • 1929
CAPITAL & SURPLUS \$50,000,000

New England's Largest Financial Institution

New England's Largest Financial Institution



YES we honor the Clipper Ship Era

The FIRST NATIONAL BANK of BOSTON
1784 • • 1929
Capital and Surplus \$50,000,000

Two more of the series of First National Bank of Boston advertisements, all of which were set by Gordon-Taylor, Incorporated, of Boston. These are truly impressive

exceedingly the placing of advertisements on the first page. Though the appearance of the page is made rather unpleasing and advertisers are getting a position worth probably many times more than the price they pay justifies, the other five pages are quite well loaded with advertising, so if the two were run inside manifestly congestion would there result. Possibly therefore it is just as well as handled. You use somewhat too much ink, and probably because you are afraid to use more impression, and yet, comparatively speaking, your presswork grades well. The advertisements are unusually well arranged and quite well displayed and readable-looking, too; in fact their weakness is in the borders used. The ribbon border found around some is particularly objectionable; it does not harmonize with the type used at all and has the effect of attracting attention from the type. Around a two-column about four-inch advertisement we find a twelve-point rule border used, which is altogether too strong.

Cuba Patriot, Cuba, New York.—Presswork is the best feature about your paper. With ade-

quate space for advertisements on the other seven pages it seems a shame to have approximately one-third of the first one filled with advertisements. In the use of the outline DeVinne face you suggest your own belief that they are objectionable there, and of course the light-face display is more satisfactory than bold types would be. Nevertheless, advertisements, whatever their style, cheapen the appearance of the first page and the paper as a whole. One of the inside pages carries scarcely any advertising, and here those on the first page might have been run. You should as nearly as possible endeavor to display about the same amount of advertising on all inner pages. Your single column No. 1 news heads should be somewhat stronger. Overdisplay and in some cases crowding are faults with the advertisements, as is also

tionable, especially considering the unpleasing and awkward distribution of white space, which affects balance adversely. We count five different type faces above the date line. There are not enough sizable heads in the lower part of the page, which appears barren, particularly in relation to the pronounced and heavy display at the top. Inking is rather too heavy; less ink and more impression would result in a more satisfactory appearance. Advertisements, while as a rule well enough arranged, are usually over-displayed and often crowded. A worse fault is the exceptionally large number of type faces used, some ugly and others decidedly inharmonious. Another bad fault is the frequency of borders that are too strong in tone, the bad effect of which is aggravated by the unsightly joints where the rules are pieced. One advantage of using lighter rules would be that the joints would be less pronounced. We suggest the use of fewer styles of type, the elimination of the ugly gothic faces from the paper, and the consistent use of plain rule—and not too heavy at that—as border.

AMONG THE CRAFTSMEN

What Craftsmen Are Asking

Many foremen and printing executives made their entry into the industry in a more or less incidental manner and their progress and development likewise were without order or direction. They learned their trade by experience and contact with their fellow journeymen, helped perhaps by desultory reading. There has been in the everyday routine of the average foreman too little of a broadening and deepening experience. There is too little of outside contact with other units of the graphic-arts industry.

In this the educational nature of the Craftsmen's Movement demonstrates its necessity and usefulness. Every club meeting providing an educational feature of some kind on its program fills a need that every thinking Craftsman feels, and creates a sense of satisfaction after a well-spent evening with one's fellow-artisans.

The question box has come to be a most worthy part of the evening's program with quite a number of clubs, and a review of some of the queries propounded gives an interesting insight into what these organizations may be thinking about and what Craftsmen are asking. We do not have reports on the discussions brought up by these questions, but suggest that some of these topics be raised for discussion in your club. Many other questions will suggest themselves and the resultant round-table discussions will be very educational to all participating.

Some of the important questions that have been asked are as follows:

Do halftones lose value through molding? Can a seven-sixteenths-inch plate be curved? Will color plates differ on register through curving? How can the printing salesman best cooperate with the producing departments? What is the best way to care for numbering machines? What method should be used to properly preserve rollers? What reason can be given for chalk overlays not etching the same at all times?

Is there any way by roller adjustment or otherwise to prevent ruled borders from smearing and gathering ink when folding freshly printed jobs? Can a close-margin cardboard job be run on a Miehle vertical without slur, and how? What is the difference in cost between an electrotype and a stereotype, and difference in time it takes to manufacture? Does the apprentice trained in a small shop make a better craftsman than the one who learns his trade in a large shop? What is a highlight halftone? How is it made, and why?

What is the proper way to set up and lock up book, catalog, color, or illustrated forms, wood-mounted cuts, and type so same will be okay going into the pressroom, will register, will not work up during the run, and will make ready



Edited by W. F. SCHULTZ

Member Educational Commission

THE INTERNATIONAL ASSOCIATION
OF PRINTING HOUSE CRAFTSMEN

with least effort? How can a pressman eliminate the wrinkle in an open form with a border around the sheet? Should the job pressroom jog the sheets of a printed job before sending to bindery, or should it be done by bindery girls?

The Los Angeles club gave an entire meeting to round-table discussions and questions and answers. A special invitation was extended to the apprentices of the city to be present and benefit by the exchange of ideas. The Dallas club advertised its meeting with a variation of the International Association's motto: "Share Your Knowledge—Share Your Troubles. Sharing your troubles will help you and your fellow-Craftsmen as well. Pack up a bundle of your knottiest problems and bring them with you"—and they certainly did, to the edification of all present. Some clubs using the question box as a regular feature of their monthly meetings place a box at the door to receive the queries that are brought to the club for discussion.

International Convention at Toronto in August

Next month hundreds of enthusiastic Craftsmen will make a pilgrimage by train, motor, air, or sea to attend their annual convention, which meets this year in Toronto, Canada, the Queen City of the Dominion. The new Royal York, the largest and most palatial hotel in the British Empire and one of the largest and finest in the world, will be opened just in time for the convention and will be headquarters. Elaborate preparations have been made by the Toronto club for the entertainment of its guests.

On Sunday, August 18, the Toronto Reception Committee will meet the large delegations arriving in the morning, pilot them to the registration desk, and see that they are comfortably settled. In the afternoon individual motors will be at the disposal of the delegates to show them the many beautiful parts of Toronto not usually included in a sightseeing drive. At 9 p. m. a choir of 250 voices will be heard in the large convention hall in a religious musical designed especially for this con-

vention. This wonderful musical feast will be broadcast. The leader of this choir, Fred Plant, is an honorary member of the Toronto Craftsmen's club.

On Monday occur the usual convention proceedings for the men, with a shopping tour and lunch for the ladies, followed in the afternoon by a delightful two-hour motor-coach tour given by the city of Toronto. In the evening an Old English dinner at Sunnyside Beach with a program given by the Old Village Choir will be followed by three hours of real fun at the Sunnyside amusement areas.

Tuesday morning every delegate is expected to be at the convention, with the afternoon devoted to an interclub and educational conference. While the men are thus engaged the ladies will be taken in a palatial steamer across the beautiful Lake Ontario to the Queenston Heights Park. Luncheon will be served to the ladies in the dining-room on the steamer, and they will arrive at the hotel about 4:30 p. m. This will give them time to rest up and dress for the big banquet and dance in the superb ballroom of the Royal York.

Wednesday sees the dawn of another important day at the convention—perhaps the most important—when a lot of business will be done affecting the future of the Craftsmen's Movement. Something unique for our visitors has been provided for Wednesday afternoon. They will be taken across Toronto Bay to the Island Stadium and witness a thrilling game of soft-ball by the ladies of the city championship teams. What a wow this will be! If you have never seen the beautiful girls of Toronto play ball, "you hain't seen nothin' yet," we assure you.

Advance information shows that many delegates will stay over in order to visit the World's Greatest Annual Exposition, which opens on Friday, August 23. Over two million people of all nationalities were in attendance last year! But if there are three million people this year, and you do not avail yourself of this opportunity, you will be missed, and you will miss so much of what you ought to see.

Special reduced rates are being made by all railroads, and many are taking advantage of this occasion to visit the beauty spots of the Northeast, the big printing centers in the East, Washington, D. C., and other points of interest. It provides a wonderful vacation possibility for the busy executive who has been wanting to get away and see what others are doing.

Make your hotel reservations early, either to the Royal York Hotel direct, or to Thomas Henderson, Chairman, Hotel Committee, 257 Adelaide Street West, Toronto, Ontario, Canada.

Exhibits of Fine Printing

An exhibit is the most successful vehicle that can be used to arouse interest and hold it, to attract attention, provide a topic for profitable discussion later, and furnish lessons that will not be forgotten easily. When a speaker illustrates his lecture by samples, charts, pictures, mechanical contrivances, or demonstrations he is assured of constant attention and a deep impression is made on the memory. It is only the natural working of a law of psychology. The brain, tiring of conjuring up images of the speaker's ideas, loses its power of concentration and interest lags. Then when he brings ready-made pictures into the scene the brain is relieved of this duty and the eye provides the image with less effort and lasting effects.

It is gratifying to note the extent and variations of the exhibit idea that are being used by Craftsmen's clubs. The success of this plan is universal, and it should be used even more often in some form or another. The San Francisco club was privileged to examine the Fifty Books of the Year and the Exhibit of Printing for Commerce, which are collated annually by the Institute of Graphic Arts. This exhibit contains 50 of the best books from a field of 389 entries, judged from the standpoint of the art and craft of good bookmaking and the printed word. We urge that more clubs try to get this exhibit to their cities next year.

The Boston club arranged for an exhibit of high-grade typography and press-work, which was shown in connection with its educational series of lectures in the Boston Public Library. Every Craftsmen's club was invited to contribute outstanding examples of achievement for this display. It was planned to allow this exhibit to circulate among such clubs as desired to show it to their members.

The eleven clubs comprising the Pacific Society of Printing House Craftsmen are planning on individual club exhibits to be shown in connection with their annual convention in Sacramento, July 4 to 6. If we judge by the samples we have seen of Pacific Coast craftsmanship this exhibit should be worth traveling miles to see.

Local public libraries are usually glad to coöperate with ambitious clubs by lending books and many other specimens of interest they may have to make displays educational. The Dallas club was fortunate in securing a large and very rare collection of old volumes for an evening's showing through the kindly interest of a local attorney who had made a hobby of collecting them. His lecture on the prog-

ress of printing and explanation of points of interest regarding his exhibit was intensely interesting and of a highly educational nature. His interest in fine books and the Craftsmen's Movement won for him an honorary membership in the local club, and he often attends its meetings.

The recent opening of the Graphic Arts Library in the Printing Center Building, Los Angeles, marks a new epoch in the history of exhibits of fine printing and specimens of every process of the repro-

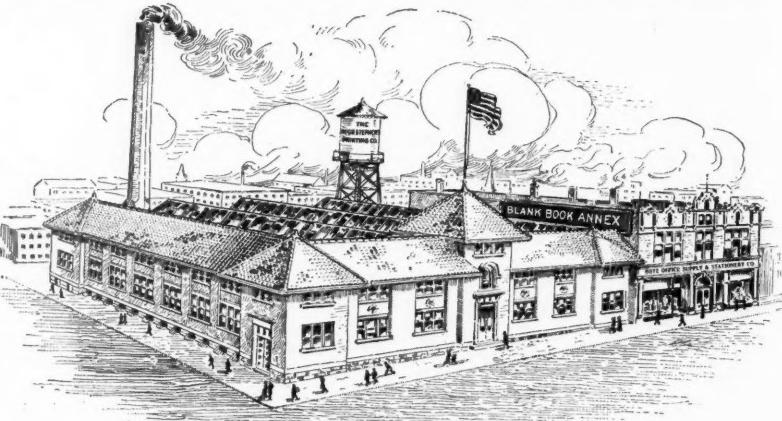
ductive art. Both the eleventh and twelfth floors of this building are wholly devoted to the filing cabinets, display cases, book shelves, reading and writing alcoves, and council-rooms, housing what is expected to be the most comprehensive and beautiful exposition of the graphic arts in the United States if not in the world. A special invitation was extended to all Craftsmen's clubs to place permanent exhibits on display, and we hear that many have responded favorably to the invitation.

Inserts Produced by Firm Which Has Achieved Impressive Results on Yearbook

THAT unusual and beautiful insert which appeared opposite page 84 of THE INLAND PRINTER for June, and the equally colorful and attractive insert which follows page 72 in this issue, were produced by the Hugh Stephens Printing and Stationery Company, Jefferson City, Missouri. This concern has developed a most successful business in general print-

work, running of the black-and-white sections, bindery work, and cover-making all must be handled within a five-week period.

The Hugh Stephens company manufactures its own illuminated imitation-leather book covers in order to maintain the high standards specified for these annuals on the contracts, limiting this phase of its activity to the books it produces.



Plant of the Hugh Stephens Printing and Stationery Company, Jefferson City, Missouri, which produced the fine inserts used in this and the June issues

ing, with a side line—the production of school and university yearbooks—which is growing at an incredible rate. As usual, quality is the underlying reason.

For the current crop of graduates the company has turned out 24,960 yearbooks on contracts from six states, four state universities being included among these customers. The contracts called for 410 pages of colorwork, with from three to seven colors used on some of the pages, and also for 960 pages printed in duotone ink, which is popular for this purpose.

Yearbook work is of course extremely specialized. It is necessary to employ the highest type of workmen in every department; furthermore, these men must be able to produce the very finest and most perfect product while working under sustained pressure, as the colorwork, duotone

The Hugh Stephens Printing and Stationery Company has been owned and operated for the last eight years by a corporation which merged The Hugh Stephens Press with the Botz & Sons Printing and Stationery Company of Sedalia, Missouri. The new company has more than doubled its volume of business since the merger, and has constantly added modern equipment as this was required to keep its various departments fully abreast of the times. In addition to its advertising and commercial printing the concern is one of Missouri's leaders in the county-printing field, and it does an extensive stationery and office-supply business. The company's officers are: president and general manager, Otto C. Botz; vice-president, Frank C. Botz; treasurer, William B. Malone; secretary, A. L. Hawkins.

COST AND METHOD

By WILLIAM R. ASHE

This department deals with problems of cost accounting and production, and practical questions will be welcomed. Enclose self-addressed stamped envelope for personal reply

Eliminate Certain Expenses From Costs

A recent argument, as to what expenses should rightly be charged into operating costs and what should properly be excluded, is the occasion for this article. Few printers realize the disadvantages and injustices often wrought by improper and inequitable expense terminology, and the disturbing influences which follow in rendering accounting and costing ineffective and false as to function and statement.

There are a number of expenditures within the affairs of every printer, and certain items of income as well, that are without the scope of normal operations. These items are classed as non-operating expense and income. Included in this classification are such expenses as premiums on officers' life insurance, donations, bonuses, and others of strictly extraneous character. These should be treated in the accounts entirely separate from operating expenses so that they may be shown on the profit-and-loss statement as deductions from operating profit, or the statement will not reflect true operating results.

It is decidedly disturbing to view, and unfair as well, to charge factory operations or administration of operations with any expenditure not incurred directly for operating needs. Likewise it is inconsistent to credit operations with any income arising from outside the scope of normal operations, such as returns from outside investments, interest from savings, or any similar personal items.

Another common mistake is the inclusion of Federal income tax in operating expenses, whereas this item is chargeable against profit and loss of the period for which tax is paid. Federal income tax should never be given on the profit-and-loss statement nor should it be included in factory department costs of any period. The statement is supposed to show operating profit or loss for the current period, and if it includes this expense, which properly applies against profits of prior period, the results are misleading.

It is necessary to show non-operating expenses as a deduction from operating profit, at the bottom of the statement, and non-operating income as an addition,

in order to determine and set forth the final net results. This section should carry all such extraneous items, none of which, however, should enter department costs.

Some printers carry these expenditures in their department costs and then wonder why their hour costs are so high. I know of an instance where \$2,400 of income tax, \$1,100 in bonuses, \$300 for donations, and \$900 of premium for life insurance built up costs to a point where these extraneous items contributed 6 per cent to overhead and caused an increase of \$.015 in the hand-composition rate and proportionately high increases throughout all department rates. The disadvantages of such improper treatment arise in every instance where this house competes with printers who carry no life insurance on officers, and pays no bonuses to employees nor any income tax to the Government. And their name is legion.

Machinery Repairs

We are spending about three hundred dollars for new gears on an offset press. Should this be charged to expense or to the investment account?—J. P. H., Atlanta.

A distinction is made between minor machinery repairs and major machinery replacements. Repairs ordinarily charged to expense should include only minor repairs or renewal of small movable parts which have to be repaired or replaced very frequently. The major replacements are chargeable against depreciation reserve, which should have been set up in prior years for the particular purpose of rebuilding or replacing worn machinery in whole or in part with new machinery.

Examples of minor repairs to a truck would be radiator repairs, renewing spark plugs, valve grinding, tire repairs, etc., but a rebuilt motor, a new motor, new fenders, or a new body would be replacements charged to depreciation. Renewed brushes for a motor, and replaced grippers, fingers, or other small parts of a press would be included in minor repairs; but a rebuilt motor, or any replacement of heavy machinery parts, should be classified as major replacements out of depreciation. Your expenditure for new gears on your offset press should be considered as a major replacement.

The Small Printer's Overhead

Several weeks ago I made the statement before a gathering of printers that the overhead of the average small printer was as great in ratio to business done as the overhead in larger plants. There are exceptions to all averages, but this statement is true as an average fact, and the small printer who thinks his overhead is less, and for this reason feels that he can print for less, simply labors under a delusion in nine out of ten cases.

There are those who will challenge this. One printer did, and the following facts were submitted for his guidance in establishing the fact of his own overhead. Perhaps they may interest some readers.

Expenses of the small and large printer, having sales of \$2,000 and \$10,000 a month respectively, will in average statement appear as follows:

	Small Printer	Large Printer
Rent and heat	\$.75	\$ 250
Insurance and taxes	20	100
Depreciation	80	400
Shop wages	560	2,800
Light and power	20	100
Shop expenses, repairs, etc.	45	250
Total shop-expense cost ..	<u>\$ 800</u>	<u>\$3,900</u>
OVERHEAD		
General and office expenses ..	\$ 40	\$ 175
Delivery expenses	25	100
Bad-account losses	20	85
Salaries and commissions ..	300	1,425
Selling expenses	15	75
Advertising cost	20	90
Total overhead expenses ..	<u>\$ 420</u>	<u>\$1,950</u>
TOTAL EXPENSE		
COST	<u>\$1,220</u>	<u>\$6,000</u>
Material cost	<u>650</u>	<u>3,150</u>
COST OF SALES	<u>\$1,870</u>	<u>\$9,150</u>
Profit	<u>130</u>	<u>850</u>
NET SALES	<u>\$2,000</u>	<u>\$10,000</u>

Using these costs, the small printer's overhead is 52½ per cent of shop cost, whereas the large printer's overhead is exactly 50 per cent. The difference is negligible in plants having over \$2,000 in sales, but in those having lesser sales the relationship of overhead increases with the decreased sales, so that the advantage lies on the side of the large plant where the ratio of overhead to shop cost is found to decrease because of the better occupancy of its administrative expenses.

This more economic occupancy in the relationships of rent is very apparent. In the small shop \$75 rent is 3½ per cent of \$2,000 sales. In the large shop \$250 rent is only 2½ per cent of \$10,000 sales. In small shops this rent ratio runs from 3½ up to 4½ per cent, but in plants with sales of \$5,000 and above this ratio graduates downward to as low as 2¼ per cent in very large plants.

The same economy appears in the matter of overhead salaries, the smaller shop ratios running from 11 to as high as 13 per cent, while front-office salaries of the larger plants will fall to a range of from 10½ per cent down to 9 per cent.

Anybody with sense should know that a small printer cannot buy insurance, taxes, water, light, power, supplies, gas, repairs, phone, telegraph, and a hundred other miscellaneous items of expense any cheaper than the large house. If anything the large plant has an advantage here of certain quantity discounts, but the main advantage appears from a much more economical absorption of overhead.

As an illustration, \$5,000 of business can be handled at the same phone cost as \$2,000 of business, and a \$400 executive handling \$10,000 of sales has a smaller administrative cost ratio than a \$200 executive who handles only \$3,500 in business. This is the principal reason why the overhead in a small business is likely to be and is, on an average, greater in ratio to business done than in large plants.

A pertinent observation can be made at this point. Suppose a small printer pays exactly the same for type and composing equipment as the large printer. Suppose he has to pay as much for insurance, taxes, light, etc., and that his type actually does depreciate when set and printed in a small shop exactly as it does in a large one. (Some think it doesn't.)

Now, if both printers pay the same wage scale of, say \$0.90 an hour and these aforementioned expenses run \$0.30 for each hour, then both shops would develop exactly the same shop cost an hour, \$1.20. At equal productivity of 50 per cent this shop cost of \$1.20 a payroll hour would amount to \$2.40 a chargeable or sold hour.

Overhead must be added to this \$2.40 in proportion as revealed from the relationship of total overhead expenses to total shop cost. The small printer's overhead of 52½ per cent would allocate \$1.26 on top of the \$2.40 shop cost. His rate, at which he would have to sell for full recovery of expenses, would be \$3.66 a sold hour. On the other hand, the 50 per cent overhead of a large printer would add only \$1.20 to the \$2.40 shop cost, making his rate \$0.06 an hour lower, or \$3.60 a sold hour.

This is something for the small printer to think about, especially since he does not develop as low overhead, even at considerably less salary, as the proprietor of

larger houses. There is one way, and only one, by which the small printer may print more cheaply than the large shop. It's the one he usually is forced to resort to in making good his boast of less overhead. He can work for nothing. More often he does, and sometimes his wife and children are forced to do the same thing in order to keep food in the pantry and clothes on their backs. The large printer has the same privilege, but he's just a better business man and a more able provider for those whom he respects and loves. And this brings us to the conclusion that the distinguishing difference is that the large printer is often a better business man than that small printer who thinks he can print for less and works himself and his family to death trying to prove it.

The following scale showing distribution of man power will help you to visualize the economy of administration which accrues with increase of business. Counting the man power of a plant at 100 per cent, it is the experience of this industry that man power is distributed and chargeable, according to number of men, in the following average proportions:

Size of Shop	Shop Force (Per Cent)	Overhead Force (Per Cent)
1 man	66 2/3	33 1/3
2 men	70	30
4 to 8 men	75	25
10 to 50 men	80	20
60 to 90 men	82 1/2	17 1/2
100 to 150 men	85	15
150 men and up	90	10

This means that a plant employing eight people would have six in the shop and two in the office and selling departments.

If the business grew to be a ten-man enterprise, with eight of these in mechanical departments, two men might handle the administration, but when the business grew to where more than eight shop employees were required then the work would necessitate three front-office people, who might handle it until the factory force grew beyond twelve, and so on.

It is conclusive proof that a proprietor of a one-to-four-man shop does not have an as economically related proposition as the owner of an eight- or ten-man plant.

If you have any doubts about your own standing with respect to overhead, then list up all your expenses according to the arrangement given in this article. Find the amount of your shop cost and divide this total into the total of your overhead. (In the statement shown, overhead of 52½ per cent is determined by division of the \$800 factory cost into the \$420 overhead.)

Finally, the most important consideration for you to make in figuring your overhead is the inclusion of a fair salary for yourself as proprietor. If you don't know what this should be, follow the suggestion of paying yourself at least 20 per cent more than your highest-priced em-

ploye. If you don't think you're worth it, then we would suggest that you would better make arrangements to take his job and let somebody else have yours.

Killing the Summer Slump Often Kills Your Own Business

My business is seasonal. We run full capacity from December to June on specialty work, but figure that we are losing over half the profits from this good period during five very slack months through which we are forced to hold our organization together. I am now considering the concentration of several customers' business within the dull summer months, at factory cost plus a very small overhead, as an expedient for covering labor cost and part of our plant maintenance. Would you think this advisable, and what rates should we use for composition, press-work, and folding and other bindery work?—N. P., Chicago, Illinois.

I believe that this idea is thoroughly impractical. For several obvious reasons it will prove hurtful instead of helpful to you. First, you would lose the overhead and profit you are making on that part of the customers' needs you are now printing. You would destroy the value on all work done at such exclusive rates and convert profitable customers into price buyers. Should you succeed in the acquiring of this printing as summer business it would probably prove only a temporary possession, as the odds are against permanence because of the very nature of the deal and its economic effect. Competition would resort to your plan as an only means for combating your low prices.

The experience of a certain printer who had a similar vision for killing his summer slump furnishes a pertinent example of the disastrous personal reaction and the general demoralization that result from such unbusinesslike methods. This printer had the cream of a large manufacturer's account. That part already possessed came to him on a cost-plus basis and ran into four sizable figures annually. Conceiving the idea of printing up this customer's entire annual needs during the dull season, when he needed work badly, he presented just such a proposition as you have in mind for your business.

Fine! They had never thought of the possibility of saving several hundred dollars by simply laying out a little cash. So they asked him to figure on full-year quantities of factory reports, wagon tickets, order blanks, office forms, etc.

Mr. Printer was jubilant, and he spent considerable time in making a survey of the company's needs based on past consumption. I'm sorry to admit that I helped him figure out rates at which he might have afforded to do the work as an expedient. I've sworn never again to acquaint a printer with his factory costs where I know he wants this knowledge for such hurtful usage. But he did not think of the ruinous effect this kind of price idea would surely bring about.

That proposition cost him one of his best customers. Just as soon as this manufacturer learned of the printer's dull season and possibilities for capitalizing the situation, he opened the whole works to several other printers who were also in the throes of a summer-slump complex. Needless to say, those price-hounds turned his customer's former confidence into lasting mistrust, and that poor fellow's glorious idea wrought an inglorious end. So ever afterward he was forced to compete for this work under disfavor, because it appeared that he had formerly robbed one who had trusted his honor. The printer had tried to cooperate with his customer to the advantage of both, but the price-reducing feature led directly to trouble.

No, it won't work. I could figure what your factory costs are if I had the elemental details of your departmental rates, but I would advise you to follow all-inclusive cost rates instead. Any thinking executive finds lots of ideas, good and bad. Bad ideas can be unmistakably identified, and any idea which might in its execution further aggravate an already demoralized industry is undoubtedly bad.

Have you thought of printing up these annual requirements at legitimate quantity prices, under some mutually profitable contract? Sufficient inducements often appear where quantities are large and economies of quantity production warrant the buyers having work done under specific agreement with the printer as to finished stock, carrying charges, withdrawal guarantees, etc. This kind of proposition has been found practical for occupying certain dull times throughout the year. Many of the large manufacturers, chain stores, and national distributors are now buying their printing under some such plan.

Stock-Handling Costs

There has been a question in my mind about the fairness of our charge for stock-handling. Please give me your ideas about this charge. How is it determined? —C. P. Company.

I have noticed that this cost varies considerably between plants and between different-city cost composites, some showing it as much as 9 per cent. Personally I believe that any charge under 10 per cent is insufficient for this item.

The standard recommendation is 10 per cent, which covers direct handling and storage, costs of insurance, taxes, wages, depreciation on equipment and shelving, interest on investment in fixtures and average stock carried, light and miscellaneous expenses, as well as a proportion of overhead, though some plants do not include overhead in their figures.

In addition to these determinable costs, there are others that are more or less impractical of determination, mainly because of improper or insufficient records. Fully accounting for known costs, plus these

unknown items, will undoubtedly establish the fairness of a 10 per cent charge for stock-handling and included items.

Few printers keep perpetual inventory records through which each lot of paper stock is separately accounted for. In the plants where this record is kept the cost is a proper charge against stock-handling. Where this system is not employed many instances of waste, loss, and spoilage go

TYPOGRAPHIC TASTE



*What is typographic taste?
Is it born of mystery—
And, as ancient as the hills,
Product of some wizardry?*

*Is it in some Latin tome
Or within some magazine
Freshly printed (of today)—
In our letters, thick or thin?*

*Is it in some treasured page
Of an ancient time and day,
Or within some modern book—
Is it beauty's interplay?*

*Is it in our Garamond?
Is it in Bodoni's grace?
In our ultra-modern lines—
In the light or heavy face?*

*Is it kin to beauty's law?
What is typographic taste?
Is it in our studied plans,
Or a driven printer's haste?*

*Here is answer—it is knowledge;
Loving craftsmanship and skill.
'Tis the page we like to look at,
Something fine, that fills the bill*

CLYDE B. MORGAN

unchecked and unknown. A few extra sheets on every job, top sheets thrown away, dummies made for customers, samples for office and salesmen, all contribute to a sizable loss which is only revealed at the end of the year when stock is taken and comparison made with the net balance called for in the inventory account. Always there appears a shortage, and this shrinkage of stock is also a charge against stock-handling. There are also many other leaks, such as pressmen getting out a few extra sheets for press proofs, excessive spoilage, and occasionally entire jobs are reprinted without the knowledge of the office. These factors swell stock shrinkage surprisingly over a long period of time.

This actual shrinkage, interest on investment in average stock carried, and sometimes no inclusion of overhead, are items most generally excluded. The loss from shrinkage is surprisingly large unless a very careful system results in its minimization. Under any system a normal loss is unavoidable, and is a legitimate stock-handling cost for the reason that there is no other way of accounting for such losses except as stock-handling. If all these costs were kept accurately there is no doubt that the amount would equal at least 10 per cent, possibly more, of the amount of stock that was handled.

One Reason Why Printers Mistrust Each Other

A most amusing and at the same time a most distressing experience once came under my observation. It had to do with an agreement between printers of a certain organization that they would not illegitimately cut in on each other's business and use demoralizing under-cost prices for attracting regular customers away from other printing plants.

A particular job came up at the local railway and light company, where it was the usual custom to obtain bids on all work. This job was to be an exceptionally fine piece of advertising literature. After all prices had been made, one printer, who had been getting a big share of all the commercial work on account of his church association with the purchasing agent, had called in to get the job. He was told by his beloved and trusted church brother that another house had beaten his price so very much that they had been forced to award the job elsewhere. The truth of the matter was that the purchasing agent had actually given the job to another printer at a higher price than this printer's, but because he did not want to wound the feelings of his fellow church member avoided naming the real reason.

The printer who had lost the order called a meeting of the club and in considerable heat accused his competitor of dishonesty, thievery, etc. With quiet dignity his competitor asked that proof be laid before him, and in reply this printer offered the statement of his purchasing-agent friend. This the competitor denied, and in the heat of the ensuing argument both resigned from the club, which was promptly broken up. Imagine the chagrin of this hot-headed, mistrusting printer when he received a letter from his competitor enclosing the railway and light company's requisition, showing a higher price than he had quoted, all above his trusted church brother's signature.

This doesn't mean that we should not trust our church brethren, but it does mean that we shouldn't believe everything buyers say about the prices submitted by others who are making bids.

Rule-of-Thumb Estimating

We've all heard old "Grandad" tell how he "figgered printin'" away back in the sixties and seventies, and it is always interesting to sit and listen and learn of ancient methods used in pricing.

If there is any one thing we American people prize, it is our many relics of antiquity. We revere those aged patriarchs of our industry who are still with us, and, though we may be more practically concerned with modern innovations and evolutions, we yet love reminiscences of times and ways that are gone. After all, memories of bygone days are nearest our hearts. Who can measure their influence, or the strength and purpose that issue from such sentiment and respect for sacred ancestral institutions? Reflections bring us our finer appreciations, for, in those days that are gone, foundations were laid which support most of our modern building.

Several weeks ago I sat at lunch with a printer of this present generation, who acquainted me with certain old rule-of-thumb methods used by his father, who is yet active at eighty odd years of age. Here was a man of exceptional sagacity, one who thought ahead of his time and whose success, in an age when men knew little of scientific methods, is a benediction in native wisdom and soundness of business policy. Back of the story one could see a paramount respect for full cost recovery plus a profit on all the work, and though hundreds of printers failed during the years of his building he stood the endurance test and prospered because of a keen perception and ability to differentiate between the good and bad of his age. Out of the good was evolved a better way, and so it must be in any age, for the man of success thinks and practices in advance of common methods.

Just as he fully realized, it is good business philosophy to note that either failure or at best merely mediocre success comes to those who follow lines of least resistance and conform to practices of the average. These are always age-old, and so we find it in our present generation. The common herd still follows methods that the forward-looking printer discarded years ago, and in their obsolescence and ignorance of progressive demands these printers still guess at the price of printing in much the same manner as our forefathers did with the old rule of thumb.

It is inconceivable that printers of today will depend on ancient methods that are impractical and at best only antiquated approximations, since it is so necessary in modern business to know costs and be able to define exactly that otherwise invisible line of cost in every job. Only this morning one of my friends submitted what purports to be "An Unfailing Profit System for Job Printers." It is almost un-

believable that a man of 1929 intelligence should trust a method revived from forty or fifty years back, for its category is that of musty antiquity. Most old-timers will recognize the estimating plan of multiplying an employee's wage cost an hour by three in order to cover general expenses, owner's salary, and profit, on the theory that wages constitute one-third of the expenses and determine correct and profit applied on all hours sold, will recover expenses and determine correct and profitable selling price on all jobs. Twenty-five per cent is recommended as an addition to cost of stock to cover profit on materials.

This system sets forth an example of how the correct price for 1,000 business cards is arrived at, which in substance is as follows:

Compositor's wage, $\frac{1}{2}$ hour @ \$1.00	\$0.50
Pressman's wage, $\frac{1}{4}$ hour @ 0.80	.020
Feeder's wage, 1 hour @ 0.60	0.60

Total wage cost of job \$1.30

For all expenses and profit multiply
by three 3

Total expenses and profit \$3.90
1,000 cards @ \$1.00 plus 25 per cent profit 1.25

Selling price \$5.15

As a matter of fact this job is worth over six dollars when estimated at economic hour costs plus 25 per cent profit, though there may be a very few commercial houses over the country who might develop sufficiently low hour costs to produce the job at \$5.15. To do this it would be necessary to develop a hand-composition cost of \$2.40 an hour, platen-press cost of \$1.44, handle the stock for nothing, and include no spoilage or ink charge.

The crudeness and inconsistency of this method become apparent once we consider charging three times a feeder's wage of say \$0.40 an hour, or \$1.20, for 8 by 12 platen-press work, which is supposed to include 25 per cent profit, and three times this same feeder's wage for work performed on a 12 by 18 jobber or 25 by 38 cylinder. Imagine selling large job-press runs at a cost based on this feeder's wage! How much profit is there in 12 by 18 presswork at \$0.96 hour cost plus 25 per cent or \$1.20 an hour selling price?

It seems to me that such a system might more properly be called "An Unfailing Loss System," for I fail to observe any possibility for profit except to one who buys printing at such prices. While in pursuit of any hidden virtue that this system might possess I have estimated several jobs by this plan and compared these estimates with those made according to the standard cost-finding methods.

A job of 10,000 envelopes with stock cost of \$20.00, fed by a \$0.40 feeder, would sell for \$36.70, whereas the standard method estimates a price of \$46.50. The \$36.70 selling price recommended in this instance would approximate the cost.

Again, if this same amount of labor were performed on \$4.00 worth of paper, the price would be \$16.70 as against a standard price of \$24.50. This job would show a loss of 15 per cent.

Another estimate on 10,000 four-page letter circulars, according to the two methods, shows the respective selling prices of \$94.85 and \$132.00. The correct selling price is understated over 25 per cent when figured to run on a 12 by 18 press, and if figured work-and-turn on a small cylinder then the price is underestimated by nearly 40 per cent.

Since the machine element of time cost varies according to the value of different machines, it is manifestly absurd to charge three times a feeder's wage cost where the same man might feed either a \$6,000 press, a \$3,000 folder, or a \$400 jobber. Neither would it be consistent to sell the time of these different machines at three times the amount of any wage.

Wages may be one-third the expense selling price of a total year's business in certain plants, but wages are so very many different percentages of different machines and processes that it is extremely inaccurate to use this average on particular machines. And since the establishment of any such simple method would entail finding the relationship of average department wages to all-inclusive department costs, why not go ahead and recommend the full standard cost-finding system, which must be used in locating that cost, as the only "Unfailing Profit System for Printers"?

I often wonder how long, how long will it be before business men will realize that the easiest way is nearly always the unsafe way. Standard cost-finding is the only agency by which a modern printer can distinguish between good and bad policy and profitable and unprofitable work.

Productive Time of Composing Departments

A number of our plants claim that it is impossible for them to obtain over 40 to 50 per cent productive time in hand departments and not much better on machines. I am satisfied that this is too low in certain cases. What is the minimum, and what production is averagely possible? — J. E. C., Birmingham, Alabama.

In large shops having non-distribution systems it should be easy to obtain from 70 to 80 per cent productive time, but in smaller shops, where the flow of work is of general commercial character, from 55 to 60 per cent is top production. I would consider 50 per cent an average minimum for the reason that when production drops below this point actual costs develop considerably higher than the rates used will return with 25 per cent profit added.

Slug-casting machines should run 70 to 75 per cent productive time in order to bring developed costs into consistency with the rates used in selling.

TRADE NOTES

Brief mention of men and events associated with the printing and allied industries will be published under this head. Items should reach us by the tenth of the month.

Cleveland Folding Again Offers Bronze Plaque

The Cleveland Folding Machine Company, of Cleveland, once more offers its attractive bronze plaque for the best-designed advertising broadside or campaign produced and used between October 1, 1928, and September 25, 1929. The winner will be selected by a board of three disinterested judges, and the award, which becomes the winner's property, will be made at the Direct Mail Advertising Association convention at Cleveland in October. All pieces or campaigns submitted must be received by the company not later than 5 p. m. on September 25, 1929. Additional details may be obtained by addressing the Cleveland Folding Machine Company, 1929 East Sixty-first Street, Cleveland, Ohio.

Craftsman's Chicago Office

The Craftsman Line-up Table Corporation, of Waltham, Massachusetts, announces the opening of a Chicago office at 940 Transportation Building, with B. G. McLaughlin, a well-known printing executive, in charge as western manager.

Tentative Schedule Planned for Typothetae Convention

A tentative schedule of meetings has been laid out for the forty-third annual convention of the United Typothetae of America, which is to be held at the Mayflower Hotel, Washington, D. C., September 16 to 19, inclusive. Although a very compact program has been prepared, in no case are sessions allowed to conflict, and no one need be concerned about the possibility of missing important meetings.

Registration takes place on Monday morning in the hotel lobby, and will be followed by the opening session. In the afternoon occur sessions of the Secretary-Manager Association, International Trade Composition Association, Typothetae Cost Accountants' Association, and Production Congress, also meetings of the U. T. A. Board of Directors and the committees on marketing and education. The annual dinner to the secretary-managers and accountants will be held on Monday evening in the ballroom of the hotel.

Education is the topic before the convention on Tuesday morning. The afternoon will be occupied by meetings of the International Trade Composition Association, Secretary-Manager Association, College Annual Producers of America, Law Printers' Division, Conference of Commissioners of Education, Committee on Production Engineering, and Cost Commission. The Accounting and Cost-Finding Conference will be held that evening.

The Management and Marketing Session holds the stage Wednesday morning, and in the afternoon will take place meetings of the General Assembly, Typothetae Cost Accountants' Association, and Production Conference. The College Annual Producers of America and the Law Printers' Division will hold their dinners that evening before the reception and ball.

On Thursday morning the Typothetae Cost Accountants' Association meets in executive session, followed by the executive session of the convention proper. The afternoon will be occupied by the Sales Club convention, with another meeting of the U. T. A. Board of Directors before the convention is finally adjourned.



Pulleys and rope made relatively quick work of getting a number of new linotypes into the modern building recently occupied by the Toronto (Ontario) Star

Kansas City Printers Exchange Open for Business

The Kansas City Printers Exchange has been established at 714 Baltimore Avenue, Kansas City, Missouri, by Fred Cornell, Al H. Everett, and Glen Stevenson, all of whom were formerly connected with Barnhart Brothers & Spindler. An excellent stock of type, new and rebuilt machinery, and general equipment is offered to the trade, and the highest grade of service is promised every customer.

Paterson Pacific Parchment Company Organized

The Paterson Parchment Paper Company, of Passaic, New Jersey, has organized a Pacific Coast subsidiary to be known as the Paterson Pacific Parchment Company. This subsidiary has acquired the complete plant and personnel of the Pacific Rotary Printing Company of San Francisco, and will handle all Pacific Coast orders for the printing of Paterson parchment, thus effecting a considerable saving of time for customers. The offices of the Paterson Pacific Parchment Company are at 1224 Balfour Building, San Francisco.

S. & V. Opens Dallas Office

The Sinclair & Valentine Company announces the opening of a branch office in Dallas, Texas, covering the Texas, Oklahoma, and Arkansas territory under the management of Harold L. Emerson. This office is equipped with mixing machinery and mills for matching, and will furnish the usual high grade of Sinclair & Valentine service to printers and lithographers throughout that territory.

Stuebing Cowan Builds

The Stuebing Cowan Company, of Cincinnati, manufacturer of tractors and hand and electric lift trucks and platforms, is now erecting in that city the first unit of a one-story fireproof plant 160 feet wide and 330 feet long, with a two-story office building of wire-cut brick and stone trim, at an approximate total cost of \$200,000. The plant, which is to be modern in every respect and equipped with the most up-to-date and efficient equipment, is located on a switch track serviced by four railroads.

Silvertone Envelope Award Is Again Offered

Announcement is made by the Standard Envelope Manufacturing Company, of Cleveland, that its Silvertone Envelope

purpose. Under the present arrangement all graduating apprentices are assigned as journeymen in the Government plant unless they prefer to seek employment elsewhere. Sixty-eight apprentices have been given diplomas since the apprentice school



The 1928 "Silvertone" trophy and the envelope by The Caslon Company, Toledo, Ohio, that won it. Who will win the 1929 award?

Award is again being offered for the most attractively printed envelope or series of envelopes made in any color or type of paper. The award consists of a beautiful plaque suitably mounted, which is to be retained permanently by the winner. Entries must be marked "Silvertone Award" and addressed to the Direct Mail Advertising Association, Barlum Tower, Detroit, and only entries received on or before October 1, 1929, will be considered. Announcement of the winner will be made at the Cleveland convention of the Direct Mail Advertising Association in October. Copies of the contest rules may be secured by addressing the company at 1600 East Thirtieth Street, Cleveland, Ohio.

F. & L. an Independent Unit

The Fuchs & Lang Manufacturing Company, now a division of the General Printing Ink Corporation, announces that it operates as an independent unit of the latter organization and will continue to serve its customers with the same promptness and satisfaction as in the past.

G. P. O. Apprentices Graduate

Forty-nine apprentices in the Government Printing Office, Washington, D. C., graduated and became journeymen printers at the exercises recently held for this

was established in 1922, and all but five of these are now employed in the Government Printing Office.

A. T. F. and Barnhart Branches Merged in Three Cities

On June 1 the Barnhart Brothers & Spindler branches in Seattle, Omaha, and Dallas were merged with the American Type Founders Company branch offices in those cities, the property and business having been acquired by the latter concern in each case, with the Barnhart organization retained in each instance as the local operating force of the A. T. F. company. The respective managers remain in charge—F. C. Braden at Seattle, S. J. Potter at Omaha, and H. W. Bransford at Dallas—and each office will carry a full line of products of both companies.

Virkotype Has Chicago Office

The Wood, Nathan & Virkus Company, 112 Charlton Street, New York City, announces the opening of a branch office at 631 South Dearborn Street, Chicago, under the management of J. T. Hanley, who was formerly with A. P. D. Company, of Chicago, and the Miller Printing Machinery Company, of Pittsburgh, and who has been interested in thermography since its inception.

Celebration Held at Shrine of Benjamin Franklin

On June 29 a celebration was held at the old Billopp Conference House, Staten Island, New York, the Benjamin Franklin shrine, in honor of the arrival from Holland of a shipload of bricks to be used in the restoration of the kitchen of this historic structure. This event, and also the completion of the Benjamin Franklin Shrine Committee, composed of prominent printers throughout the country, were the occasion for a gathering of several hundred printers and others interested in this restoration of a building which shall fittingly stand to the honor and glory of Benjamin Franklin.

Ernest Eilert, chairman of the committee which is collecting funds for this shrine, announces that its plan of operation is as follows: Subscriptions of fifteen dollars each will be asked from printers, publishers, and advertising men throughout the country. Each subscriber will receive without additional charge a copy of John Clyde Oswald's "Benjamin Franklin in Oil and Bronze," produced in aquatone by William Edwin Rudge, in which will be bound the donor's certificate of subscription. The donor's name will also be enrolled in a loose-leaf "Donor Book" which will be placed in the shrine. This project is a thoroughly praiseworthy move to accord Franklin the honor that is his as a printer and a statesman, and the collection committee should be afforded every assistance by members of the industry, both as regards their own contributions and the subscriptions of others.

Plummer Made Intertype Manager

John S. Plummer, of Chicago, has been appointed manager of the middle-western branch of the Intertype Corporation, lo-



JOHN S. PLUMMER

cated at 130 North Franklin Street, Chicago. Frank A. Hill has retired as the middle-western branch manager, but will retain his connection with the company. Mr. Plummer is a practical printer and

July, 1929

THE INLAND PRINTER

117

composing-machine expert, having served with the Mergenthaler Linotype Company and as representative of the Imperial Type Metal Company in the Chicago district.

The Intertype Corporation also announces the opening of a new showroom at the Chicago offices, and Mr. Plummer invites all interested members of the trade to inspect the latest Intertype products.

I. T. C. A. District Conference

The western district conference of the International Trade Composition Association was held in Milwaukee, June 14 and 15. Kimball A. Loring, president of the association, addressed the conference on the first day; and included among the other speakers were Leighton Lawrence, president of the Trade Composition Guild of Milwaukee; Elmer Koch, secretary of the Cleveland Typothetae, and Arthur Overbay, vice-president of the I. T. C. A.

A. T. F. Brings Out Louvaine

The typographic department of the American Type Founders Company is introducing the Louvaine type face in light, medium, and bold weights, in both roman and italic. This face is intended for use with the average job, and the company states that it constitutes a real contribution to the type equipment of any plant.

Do Printing-School Graduates Become Printers?

At the eighth annual Conference on Printing Education, held in June at Carnegie Institute of Technology, Pittsburgh, the U. T. A. Department of Education presented a comprehensive report prepared by its director, Fred J. Hartman, on a vital question: Do young men who take printing courses in schools of printing enter the printing industry? The information for the report was compiled from data supplied by the leading printing schools of the United States and Canada, and the fact disclosed—that nearly two-thirds of the graduates enter the industry—is important to every farsighted person interested to note whether or not schools of printing are accomplishing their aim.

The tabulation, which is based on the first census of this kind ever made, presents returns from 113 schools of printing for the school year 1927-28, as follows:

Type of School	Number of Schools	1927-28 Graduates	Graduates Entering Industry	Percentage Entering Industry
Elementary schools.....	2	75	0	0
Junior high schools.....	16	572	90	16
Junior-senior high schools.....	7	114	36	33
Senior high schools.....	33	586	173	29
Trade or vocational schools.....	39	1,751	1,590	89
Plant or shop schools.....	4	79	79	100
Colleges.....	4	38	31	82
Special schools.....	8	153	82	53
Total.....	113	3,368	2,081	62

John Brandtjen Returns From European Trip

John Brandtjen, president of Brandtjen & Kluge, Incorporated, has returned to St. Paul after a three-months trip to Europe. After spending some time at the London printing exhibition he went on to Paris, Brussels, Amsterdam, Berlin, Leipzig, Dresden, and Vienna, and later Mr. Brandtjen visited Venice, Florence, Lucerne, Zurich, Rome, and Naples before returning to the United States. Through-



JOHN BRANDTJEN

out this comprehensive tour he found considerable interest generally displayed in the company's products.

Announcement is made by Brandtjen & Kluge that R. L. McIntyre, Chicago manager, will have charge of a Kluge feeder display at the annual convention of the Engraved Stationery Manufacturers Association, to be held at Stevens Hotel, Chicago, July 8 to 11, inclusive.

Intertype Introduces a New Dutch Letter

The Intertype Corporation, New York City, has brought out Intertype Medieval, a new Dutch letter which has acquired fame throughout the world. This type face possesses marked legibility and a most pleasing smoothness of color, and is also

quite like the attractive foundry face used in the new edition of Frazier's "Modern Type Display" and in Bartel's "The Art of Spacing." This new face is now available in four sizes and two combinations.

Charles Heale Retires

Charles Heale, who for many years has been general superintendent of the Federal Printing Company, New York City, has retired from active service on account of continued ill health. Mr. Heale is very widely known in the industry and has a host of friends. The Craftsmen's fine slogan, "Share Your Knowledge," was created by Mr. Heale, and throughout his years of active duty he set a commendable example in its practical application.

Cornstalk Products Company Enlarging Its Plant

The plant of the Cornstalk Products Company, at Danville, Illinois, is undergoing enlargement of its facilities which will quadruple the production of cornstalk pulp when the work is completed, according to a statement by that company. The construction work also includes the installation of a plant for the recovery of chemical by-products, which have previously been wasted, one of the by-products being a superior quality of carbon black utilized extensively in the rubber, paint, and other industries. While this program of enlargement will necessitate the closing of the plant for several weeks, the consequent increased production will more than warrant the temporary delay. Officers of the company will also make use of this period in surveying possible sites for several new cornstalk-pulp plants.

Announcement is made that Clarence A. Brown, for fifteen years the executive vice-president of the Kelly-Springfield Tire Company, has been elected president of the Cornstalk Products Company, succeeding W. Jule Day, who becomes chairman of the board of directors.

Miller Made S. T. A. President

Col. Edward T. Miller, former executive secretary of the United Typothetae of America, was elected president of the Society of Typographic Arts, of Chicago, at its recent annual meeting. Other officers chosen are: vice-president, E. B. Gillespie, typographer, Bertsch & Cooper; secretary, R. Hunter Middleton, type designer, Ludlow Typograph Company, and treasurer, Charles H. Nixon, manager, fine-paper division, Chicago Paper Company.

Directors elected for three-year terms are: J. L. Frazier, editor, THE INLAND PRINTER; Harry Farrell, art director, Dunham-Lesay Company; A. C. McFarland, manager, manufacturing department, The University of Chicago Press.

July, 1929

Passing of William C. Brumder

On June 4 Col. William C. Brumder, well known in the printing and publishing field in Milwaukee, died in that city at the age of sixty years. In 1910 he became the president of the Germania Publishing Company and of the Germania National Bank, and in the following years achieved considerable influence among financial and business circles. He retired from all active business eight years ago, but retained ownership of the North American Press and also the Milwaukee *Herold*.

Bauer Adds to Cursive Line

The Bauer Type Foundry, Incorporated, with American offices at 235 East Forty-fifth Street, New York City, announces that the popular Bernhard Cursive has been supplemented by a bold series ranging from twelve- to sixty-point in size. This face is said to retain the elegant impression of the fine Cursive while imparting a tone of greater vigor.

Bookbinders' Convention

The tenth annual convention of the Employing Bookbinders of America will be held at the Hotel Statler, Cleveland, October 17 to 19, inclusive.

This Roanoke Printer Supervises City-Planning Project

That a printer can be just as much of a civic leader as a lawyer or a merchant is shown by the example of Edward L. Stone, of the Stone Printing and Manufacturing Company, Roanoke, Virginia. As he is chairman of the Roanoke City Planning Commission and the City Zoning Commission, the supervision of the preparation of Roanoke's comprehensive city plan fell largely upon Mr. Stone's shoulders. But anyone who doubts that this printer handled this civic project just as successfully as he administers his own printing plant simply doesn't know the facts. Roanoke's new city plan has been described by authoritative critics as "a model for the country"; one commented that "If Roanoke realizes even a portion of the plan outlined it will be one of the most beautiful cities in America." This printer has done a worthy piece of work in civic leadership.

Stationers Meet at Chicago

The nineteenth annual convention of the Engraved Stationery Manufacturers Association will be held at the Stevens Hotel, Chicago, July 8 to 11, inclusive.

Death of Edward A. Kendrick

Edward Anderson Kendrick, aged sixty-two, former president of the Typothetae of the City of New York and former vice-president of the New York Employ-

ing Printers' Association, died in New York City on June 7 after a prolonged illness of over two years. For a considerable period Mr. Kendrick was president of the firm of Redfield, Kendrick & Odell, and later was associated with Andrew H. Kellogg & Company. He was active in printing and fraternal circles, and was widely known throughout the industry.

Certificate of Incorporation

Amended by U. T. A.

Judge Alfred E. Ommen, attorney, has filed with the secretary of state of New York, for the United Typothetae of America, a certificate for amendment of U. T. A.'s original certificate of incorpora-

ration. This step was taken in accordance with a resolution passed at the last annual Typothetae convention. The amending certificate reduces the number of authorized directors from thirty-five to twelve and substitutes for its former long declaration of purposes the following simpler and shorter statement:

(a) To promote the printing industry and allied trades. (b) To improve the condition of printers individually and collectively, and their service to the public. (c) To encourage a fraternal spirit and resist encroachments on their right. (d) To secure uniform and united action in the common interests. (e) To develop better methods of management and more highly trained personnel, and more ethical relations among themselves and with others, through collective and co-operative effort.

What's New in Equipment This Month

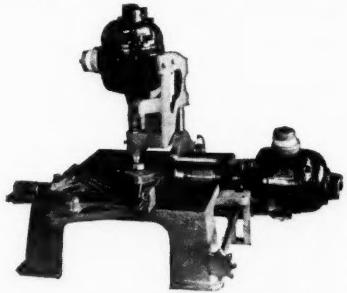
THE SUPERIOR LINOTYPE assembler, which is now available through the Superior Linotype Sales and Service Bureau, 631 South Dearborn Street, Chicago, is intended to eliminate transpositions by dispensing with gravity feed. This assembler is easy to attach, does not require the dismantling of the typesetting machine, and is said to be a real help in speedy composition that is free from transpositions. Additional facts may be secured by addressing the company.

AN ENTIRELY NEW ELEMENT for heat radiation and a newly designed head feature the new Super-Speed electric Virkotype machine for thermography, which is put on the market by the Wood, Nathan & Virkus Company, 112 Charlton Street, New York City. This improved machine is said to produce 50 per cent more heat for every kilowatt consumed, which also means an increase in production at present current cost or less current consumption for given production speeds. The company will be glad to furnish complete details.

AN ADVERTISING NOVELTY embodying the feature of motion without conscious effort on the prospect's part has been patented and put on the market by R. F. Augur, 74 Union Place, Hartford, Connecticut. The typical specimen at hand consists of a $3\frac{1}{2}$ by $6\frac{1}{4}$ inch cardboard folder advertising a laundry with the laundry truck seen, through a die-cut oblong near left edge of the cover, standing before the laundry, facing toward the customer's home on the right side of this inside page. As the prospect opens the folder this laundry truck mysteriously moves forward, until, when the folder is wide open, it arrives in front of the customer's home. The idea, which can be appropriately applied to almost any business where promptness and action are part of the service offered, is simple enough when the folder is examined, but its novelty

catches the prospect's interest and gives the folder real advertising value. For additional facts regarding this novelty, write to Mr. Augur at address given.

THE NEW "DUMORE" saw-trimmer and type-high planer is being produced by the J. A. Richards Company, of Kalamazoo, Michigan, and is claimed to be a radical



The new saw-trimmer recently announced by the J. A. Richards Company

improvement upon equipment of this nature. This saw-trimmer is said to be able to plane, rout, mortise, undercut, drill, grind, bevel, miter, split, and saw-trim, with changes made in only a few seconds. The direct-connected motor of one-half horse-power is said to have sufficient power for any operation. Other details may be secured by writing to the company at Kalamazoo, Michigan.

A ONE-UNIT CHASE with chase and quoins together as a unit has been put on the market by C. F. Weldon, Lake Geneva, Wisconsin. The advantages claimed are that space inside chase is not wasted; quoins cannot become lost; quoins cannot accidentally work loose or fall out, and time is saved in all operations. It is also stated that a seven-column newspaper may be increased to eight columns where this type of chase is used. Complete facts may be secured by writing to Mr. Weldon.

July, 1929

THE INLAND PRINTER

119

THE INLAND PRINTER

J. L. FRAZIER, Editor

MILTON F. BALDWIN, Associate Editor

Published monthly by

THE INLAND PRINTER COMPANY

330 SOUTH WELLS STREET, CHICAGO, ILL.

NEW YORK ADVERTISING OFFICE, 1 EAST 42D STREET

ADDRESS ALL COMMUNICATIONS TO THE INLAND PRINTER
330 SOUTH WELLS STREET

Vol. 83

JULY, 1929

No. 4

THE INLAND PRINTER is issued promptly on the first of each month. It aims to furnish the latest and most authoritative information on all matters relating to the printing trades and allied industries. Contributions are solicited and prompt remittance made for all acceptable matter.

Members of Audit Bureau of Circulations; Associated Business Papers, Inc.; National Editorial Association; Graphic Arts Association Departmental of the Associated Advertising Clubs of the World; New York Employing Printers' Association; New York Printers' Supply Salesmen's Guild; Printers' Supplymen's Guild of Chicago; Chicago Association of Commerce; Chicago Business Papers Association.

SUBSCRIPTION RATES

One year, \$4.00; six months, \$2.00; payable always in advance. Sample copies, 40 cents; none free.

SUBSCRIPTIONS may be sent by express, draft, money order or registered letter. Make all remittances payable to The Inland Printer Company.

When Subscriptions Expire the magazine is discontinued unless a renewal is received previous to the publication of the following issue. Subscribers will avoid any delay in the receipt of the first copy of their renewal by remitting promptly.

Foreign Subscriptions.—To Canada, postage prepaid, four dollars and fifty cents; to all countries within the postal union, postage prepaid, five dollars per annum in advance. Make foreign money orders payable to The Inland Printer Company. No foreign postage stamps accepted.

IMPORTANT.—Foreign money orders received in the United States do not bear the name of the sender. Foreign subscribers should be careful to send letters of advice at same time remittance is sent, to insure proper credit.

Single copies may be obtained from all news dealers and typefounders throughout the United States and Canada, and subscriptions may be made through the same agencies.

Patrons will confer a favor by sending us the names of responsible news dealers who do not keep it on sale.

ADVERTISING RATES

Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements to secure insertion in the issue of any month should reach this office not later than the fifteenth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods are required to satisfy the management of this journal of their intention to fulfil honestly the offers in the advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

THE INLAND PRINTER reserves the right to reject any advertisements for cause.

FOREIGN AGENTS

RAITHBY, LAWRENCE & Co. (Limited), De Montfort Press, Leicester, England.
 RAITHBY, LAWRENCE & Co. (Limited), Thanet House, 231 Strand, London, W. C., England.
 PENROSE & Co., Farrington Road, London, E. C., England.
 WM. DAWSON & SONS, Cannon House, Bilgrimes Street, Ludgate Circus, London, E. C., England.
 ALEX. COWAN & SONS (Limited), General Agents, Melbourne, Sydney, and Adelaide, Australia.
 ALEX. COWAN & SONS (Limited), Wellington, New Zealand.
 F. T. WIMBLE & Co., 87 Clarence Street, Sydney, N. S. W.
 H. CALMELS, 150 Boulevard du Montparnasse, Paris, France.
 JOHN DICKINSON & Co. (Limited), Cape Town, Durban, and Johannesburg, South Africa.
 A. OUDSHOORN, 23 Avenue de Gravelle, Charenton, France.

Megill's Gauge Pins
for Job Presses

Accurate and uniform. We make a large variety. Insist on Megill's products. Dealers or direct. Circular on request.
THE EDWARD L. MEGILL COMPANY
 Established 1870
 761-763 Atlantic Ave., Brooklyn, N. Y.

Megill's Patent
SPRING TONGUE GAUGE PINS
Reg. U. S. Pat. Office



QUICK ON. The universally popular
Gauge Pin. \$1.80 dozen.

Our registered Trade Mark is
on every genuine box. We are
the pioneer maker
of Gauge Pins and
stand back of our
products.



WANT ADVERTISEMENTS

Prices for this department: Under heading "Situations Wanted," 50 cents per line; minimum \$1.00. Under all other headings, price 75 cents per line; minimum \$1.50. Count ten words to the line. Address to be counted. Price the same whether one or more insertions are taken. Cash must accompany order. The insertion of ads received in Chicago later than the fifteenth of month preceding publication not guaranteed. We cannot send copies of THE INLAND PRINTER Free to classified advertisers. Remit 40 cents additional if copy is desired.

BOOKS AND SYSTEMS

BOOKS AND SYSTEMS for printers and publishers. Complete, illustrated catalog free. PORTE PUBLISHING CO., Salt Lake City, Utah.

BUSINESS OPPORTUNITIES

FOR SALE—Commercial printing plant; 12 by 18 Miller unit, 7 by 11 Golding, 14 by 22 Universal, 30-inch cutter, stapler, etc.; \$3,000; liberal discount for quick cash sale; no encumbrance. Reason for selling: outside interests. E. D. HARRISON, Penn Yan, N. Y.

FOR SALE—Five-machine typesetting plant at \$12,000.00, worth double; ill health of manager. HICKEY TYPESETTING COMPANY, Syracuse, N. Y.

JOB PRINTING and trade linotype, Illinois city, 68,000; ill health; modern machinery; \$17,000, terms. MIELKE BROS., Danville, Ill.

FOR SALE

FOR SALE—One Brown job and book folder, equipped with four right-angle folds, also parallels to first, second and third fold and 16- and 32-page head perforators, individual steel packers boxes at each fold, automatic gripper registers at third and fourth folds, range 9 by 12 to 25 by 38 inch sheet, also an 8-page pasteur; equipped with 2 horse-power 220-3 phase Westinghouse motor; all guaranteed in perfect running order. RURALIST PRESS, 713 Glenn Street, S. W., Atlanta, Ga.

FOR SALE—One Juengst 12 by 16 combination gatherer, sticher and cover, can be seen in operation; 1 Sheridan 12-inch continuous perfect binder; 1 Sheridan 10-inch step binder; 1 Sheridan 12-inch step coverer; 1 No. 2 Rowe trimmer; 1 Dayton three-knife trimmer. All of above machines are in good condition and ready for delivery; reasonable terms if wanted. AMERICAN ASSEMBLING MACHINE CO., INC., 11 Park Place, New York, N. Y.

FOR SALE—To close an estate, Harris two-color S-1 commercial press, sheet size 15 by 19, speed to 10,000; also equipped for coupon work, 41 numbering heads and parallel perforator; cost \$7,000, sacrifice for \$3,950. BURNS PRINTING CO., 33 S. Los Robles Ave., Pasadena, Cal.

USED, REPAIRED and factory rebuilt printing, binding and folding box machinery; many unusual bargains; buyers in central and western territory tell us your requirements. See our half-page display ad. THE WANNER COMPANY, 716 S. Dearborn St., Chicago, Ill.

FOR SALE—We offer used Kidder roll-feed bed and platen and rotary presses of various styles and sizes; your inquiries solicited. GIBBS-BROWER COMPANY, 261 Broadway, New York City; 166 West Jackson Blvd., Chicago.

FOR SALE—One- to four-color web, 21 by 22 or less, slitting, rewinding or flat delivery; big money maker for long run; attractive price, good terms. PECKHAM MACHINERY CO., 1328 Broadway, New York City.

BOOKBINDERS' MACHINERY—New model National book sewing machines; also rebuilt machines. Write for particulars. JOSEPH E. SMYTH CO., 727 S. Dearborn St., Chicago, Ill.

FOR SALE—Stereotype casting box 13½ by 22; good as new; will exchange for smaller box; no reasonable offer refused. VILNIS, 3116 S. Halsted St., Chicago.

FOR SALE—One-man job shop; live city in Pennsylvania; two gordons, one with feeder. E 52.

FOR SALE—44-inch Seybold "Twentieth Century" paper cutter. E 978.

HELP WANTED

Bindery

WANTED—Bookbinder for forwarding and finishing; state age, experience and salary. A. J. LAUX & COMPANY, Lockport, N. Y.

Composing Room

MAN TO TAKE CHARGE of job printing department of small Indiana daily. Write FOURTH ESTATE PLACEMENT SERVICE, P. O. Box 783, Wilmington, Del.

STONEMAN—First class only, who can register color forms; good wages to right man. Write E 61.

Erector and Repair Man

WANTED—First-class erector and repair man on Miller Feeders and parts; Pacific Coast territory. Give experience, references, salary. E 62.

Estimator

ESTIMATOR WANTED for a large printing and lithographing establishment in Canada; a man with a wide and thorough experience, capable of taking complete charge of the estimating department; unless you have had years of actual experience, do not apply; state salary and experience; references required. E 57.

Managers and Superintendents

NEW JERSEY PLANT, producing commercial and direct-mail work, seeks man for complete charge of shop; now operating 8 presses (4 automatics, largest 20x26), Linotype machine, composing room, small bindery; applicant should be in good health, energetic, dependable, with proven experience and ability to handle men; company firmly established, still young, and offers fine opportunity; position now filled by one of principals. Application, which will be deemed strictly confidential, should state age, complete history of experience and regular earnings for past three years, all of which will be subject to thorough investigation, only after interview and applicant's consent. E 53.

Miscellaneous

LEARN LINOTYPING or intertyping at home, spare-time study; steady work \$55 a week; the Thaler system of linotype operation, together with a complete all-metal Thaler keyboard given with each course, makes learning easy and interesting. Write now for details and special short-time offer. **THALER SYSTEM**, 27 Legal Bldg., Washington, D. C.

Pressroom

PRESSMAN, four-color process; experienced man only who is capable of taking charge of color work; a man who is at present satisfactorily employed but would change to advance his position; state experience and give references. Write E 55.

KELLY PRESSMAN WANTED—Prefer one who would be interested in partnership in job print shop; well established business in Illinois city within 150 miles of Chicago. Give full particulars in first letter. E 56.

Salesmen

WANTED—Salesman to sell type, printers', lithographers', bindery machinery and supplies on Pacific Coast. In answering ad give experience, references and salary expected. All information confidential. E 54.

Typographers

WANTED—Typographers of the highest grade on general ad composition. **VIGGERS, INC.**, 1300 Santee, Los Angeles, California.

INSTRUCTION

MILO BENNETT'S SCHOOL—The world's best and one of the oldest; fine intertypes and linotypes, good building and surroundings; practical course at the big school, \$10 per week; correspondence course, with keyboard, \$28; anyone desirous of increasing speed or taking up linotype or intertype operation or mechanism, write for free catalog. **MILO BENNETT'S SCHOOL**, Toledo, Ohio.

SITUATIONS WANTED**Bindery**

BINDERY FOREMAN—Good executive and producer, thorough practical experience throughout the trade, familiar with Dexter and Cleveland folder, cutters and other machinery; good reliable man, good references; wants position anywhere. E 979.

SITUATION WANTED—Bindery foreman; capable executive and competent bindery man on folding machines, edition bindings, gold-leaf stamping, finishing, etc., desires position west of the Mississippi; references. E 937.

PRINTERS—The advertiser is a man with over 20 years' experience in binding; he is desirous of connecting with an up-to-date printing plant with new ideas to increase your income. E 16.

Composing Room

COMPOSING-ROOM FOREMAN—Practical printer; over 20 years as foreman in Chicago; handling \$1,000,000 in printing yearly; publications, tariffs, catalogs, etc.; open for situation; union. E 36.

WORKING FOREMAN—Pacific Coast only; wants to take charge of plant doing about \$30,000 and eventually buy it or a part interest; prefer plant doing high-class printing. E 10.

Executive

PRINTING EXECUTIVE—High school graduate, business school training; married, Protestant; 28 years' experience in composing and press rooms; experience covers newspapers, publications, general printing and direct-by-mail advertising; executive experience of 19 years covers business office, customer contact, purchasing of equipment and supplies, pressroom foreman, superintendent-manager of plant, vocational instructor, and supervisor in printing; experience in operation of institutional or private and commercial plants. E 47.

Pressroom

CYLINDER PRESSMAN wants to locate in medium-sized town; 12 years' experience on publication, halftone and color work; at present in charge of small shop; central states preferred. E 34.

CYLINDER PRESSMAN wants steady position; ten years' experience publication, halftone and color; knowledge of verticals and Kelly; union. E 950.

PRESSROOM FOREMAN with experience on cylinder, Kellys and verticals; good executive; can handle help; halftone or color work. E 58.

SITUATION WANTED—Rotary pressman; magazine; will go anywhere; 20 years' experience. E 25.

WANTED TO PURCHASE

WE WILL BUY for cash complete machines, parts, matrices, gages, molds, holders, in whole or in part, in any usable condition, for Comptop, Universal, Thompson, or Monotype or any other display type-caster 10 to 72 point, either domestic or foreign make. O. E. McLAUGHLIN, Vermontville, Mich.

WANTED—Bronzing machine; must be in good condition. State lowest cash price and full details. **LONG-JOHNSON PRINTING CO.**, Jackson, Tennessee.

BUSINESS DIRECTORY**Advertising Service**

ADVERTISE FOR RESULTS—Use our "Tabloid" House Organ; all material furnished; you print it; inexpensive; profitable. Ask for details. **WRITERS' STUDIO**, Box 528, St. Petersburg, Fla.

Air-Conditioning and Humidifying Systems

B. OFFEN & CO., Transportation Bldg., Chicago, Ill. Write for pamphlet entitled "AIR CONDITIONING AND HUMIDITY CONTROL."

Bookbinding Machinery

LATHAM MACHINERY COMPANY, 1143 Fulton Street, Chicago. BRANCHES: 461 Eighth Avenue, New York City; 531 Atlantic Avenue, Boston; Bourse Bldg., Philadelphia. Wire stichers, perforators, punching machines, round-corner cutters, tab-cutting machines, numbering machines, embossers, creasing and scoring machines, job backers, standing presses.

Brass Rule

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Brass Typefounders

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Bronzing Machines

COLUMBIA PRINTING MACHINERY CORP., 100 Beekman Street, New York City.

Calendar Pads

THE SULLIVAN PRINTING WORKS COMPANY, 1062 Gilbert Avenue, Cincinnati, Ohio. Calendar pads now ready for shipment; the best and cheapest on the market; write for sample books and prices.

Chalk Relief Overlay

COLLINS "Oak Leaf" chalk overlay paper. The most practical, most convenient and the quickest method of overlay known. Send for free manual, "How to Make Chalk Overlays." A. M. COLLINS MFG. COMPANY, 1518 Walnut Street, Philadelphia, Pa.

Collections

BAD DEBTS and doubtful accounts collected, or no charge; nation-wide collection service. **PRINTERS' COLLECTION AGENCY**, P. O. Box 1634, Indianapolis, Ind.

Composing-Room Equipment—Wood and Steel

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

THE WANNER CO., 716 S. Dearborn Street, Chicago.

Counting Machines

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Cylinder Presses

AMERICAN TYPE FOUNDERS CO.—Kelly presses, Kelly Automatic jobber.

Die Cutting

SPECIALISTS in steel rule die cutting. **FREEDMAN CUT-OUTS, INC.**, 121-125 West 17th Street, New York City.

*Dissipate Static.. DOYLE ELECTRIC SHEET HEATER.. Prevent Offset
Conquer Lint.. DOYLE VACUUM SHEET CLEANER.. Conquer Dirt*

Doyle's Brilliant Gold Ink
Doyle's Setswell Compound

J. E. DOYLE COMPANY
310 Lakeside Ave., Cleveland, Ohio

Doyle's Liquid Reducer
Doyle's Fast Dryer

July, 1929

THE INLAND PRINTER

121

Easels for Display Signs

ORIGINATORS and manufacturers of the "Stand-Ezy" and "Sta-Splay." FREEDMAN CUT-OUTS, INC., 121-125 West 17th Street, New York City.

EASELS for display signs. STAND PAT EASEL CO., 66-72 Canal Street, Lyons, N. Y.

Electrotypes' and Stereotypes' Machinery

THE OSTRANDER-SEYMOUR CO., general offices, 1874 S. 54th Avenue, Cicero, Chicago, Ill.; Eastern office, 38 Park Row, New York. Send for catalog.

Electrotypes' Supplies

G. C. DOM SUPPLY CO., 125 East Pearl Street, Cincinnati, Ohio.

Embossing Composition

STEWART'S EMBOSsing BOARD—Easy to use, hardens like iron; 5% by 9½ inches; 12 for \$1.25 postpaid. THE INLAND PRINTER COMPANY, Chicago.

Engraving Methods

ANYBODY CAN MAKE CUTS at trifling cost with my simple transfer-ring and zinc etching process; price \$1.25. Particulars, many specimens and testimonials for stamp. THOS. DAY, Windfall, Ind.

Envelopes

ILLINOIS ENVELOPE CO., Kalamazoo, Mich. Manufacturers quality envelopes—all descriptions. Let us quote on your envelope requirements—it will pay.

Foreign Agents

CASA ITAL. Succ. L. PERGOLA, Via G. Fiamma N. 28, Milan, Italy.

Heaters and Humidizers

HUMIDIFIERS are the coming thing. Ours are also pure air machines. Write for circular. Also gas and electric heaters, 10 models, efficient and safe. UTILITY HEATER CO., 239 Centre Street, New York City.

Lithographers' Supplies

G. C. DOM SUPPLY CO., 125 East Pearl Street, Cincinnati, Ohio.

Mounting and Finishing

FROM MAKING the dies and mounting the sheets to assembling and shipping. FREEDMAN CUT-OUTS, INC., 121-125 West 17th Street, New York City.

Numbering Machines

TYPOGRAPHIC HAND and Special. THE AMERICAN NUMBERING MACHINE CO., Brooklyn, N. Y.; Branch: 123 W. Madison Street, Chicago, Ill.

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Offset Presses

COLUMBIA PRINTING MACHINERY CORP., 100 Beekman Street, New York City.

Overlay Process for Halftones

SIMPLE AND PRACTICAL. Write for samples, terms. Makes halftones print right. DURO OVERLAY PROCESS, 804 Bartlett Avenue, Milwaukee.

FREE MANUAL, "How to Make Chalk Overlays." A. M. COLLINS MFG. CO., 1518 Walnut Street, Philadelphia, Pa.

Paper Cutters

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Photoengravers' Machinery and Supplies

THE OSTRANDER-SEYMOUR CO., general offices, 1874 S. 54th Avenue, Cicero, Chicago, Ill.; Eastern office, 38 Park Row, New York. Send for catalog.

G. C. DOM SUPPLY CO., 125 East Pearl Street, Cincinnati, Ohio.

Plateless Process Engraving and Embossing

UGOLAC for engraved and embossed effects without plates or dies. Ra'sing machines with motor. Gas oven \$165.00, electric oven \$195.00. Compounds, gloss and dull, \$2.50 lb.; gold and silver \$4.50 lb. Manufactured by HUGH LACHENBRUCH, 18 Cliff Street, New York.

WOOD, NATHAN & VIRKUS CO., INC., 112 Charlton Street, New York. See our advertisement on inside front cover.

Price List for Printing

PORTE PUBLISHING COMPANY, Franklin Printing Catalog, Salt Lake City, Utah.

Printers' Machinery and Supplies

THE WANNER CO., 716 S. Dearborn Street, Chicago. New, rebuilt and used equipment. Materials and outfitts. Send for our Bulletin.

Printers' Rollers and Roller Composition

BINGHAM'S, SAM'L. SON MFG. CO., 636-720 Sherman Street, Chicago; also 514-516 Clark Avenue, St. Louis; 88-90 S. 13th Street, Pittsburgh; 706-708 Baltimore Avenue, Kansas City; 274-276 Trinity Avenue, S. W., Atlanta, Ga.; 629 South Alabama Street, Indianapolis; 1310 Patterson Avenue, Dallas, Tex.; 721-723 Fourth Street, S., Minneapolis, Minn.; 1025 W. Fifth Street, Des Moines, Iowa; East and Harrison Streets, Springfield, Ohio; 1432 Hamilton Avenue, Cleveland, Ohio; 223 W. Randolph Street, Kalamazoo, Mich.; 4391-93 Apple Street, Detroit, Mich.; 911 Berryhill Street, Nashville, Tenn.

Printers' Supplies

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Printing Material

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Printing Presses

DUPLEX PRINTING PRESS CO., stereotype rotary presses, stereo and mat-making machinery, flat-bed presses. Battle Creek, Mich.

AMERICAN TYPE FOUNDERS CO.—Kelly presses, Klymax Feeder Units.

Punching Machines

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Rebuilt Printing Presses

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Roughing Machines

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Saw-Trimmers

EMPIRE TYPE FOUNDRY, Delevan, N. Y. Empire No. 9 is the only saw-trimmer that will also successfully grind paper-cutter knives.

Spring Tongue Gauge Pins

AN INTRODUCTORY OFFER—Six improved spring tongue gauge pins, \$1.00; twelve for \$1.65. Your money back if not satisfied. CHAS. L. STILES, Sta. F, Columbus, Ohio.

Steel Composing-Room Equipment

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Tags

TAGS! Quick delivery, high quality and lowest trade prices. Send us your quotations and ask for samples. THE DENNEY TAG COMPANY, Inc., West Chester, Pa., the largest exclusive tag manufacturers in America.

Typefounders

AMERICAN TYPE FOUNDERS CO., original designs in type and decorative material—the greatest output and most complete selection. Kelly presses, Kelly automatic jobbers, Klymax feeder units. Dealers in wood type, printing machinery and printers' supplies of all kinds. Send to nearest house for latest specimens. Houses: Boston, 270 Congress St.; New York, 104-112 E. 25th St.; Philadelphia, 13th, corner Cherry St.; Baltimore, 109 S. Hanover St.; Richmond, 11 Governor St.; Atlanta, 192-96 Central Ave., S. W.; Buffalo, 327 Washington St.; Pittsburgh, 323 Third Ave.; Cleveland, 15 St. Clair Ave., N. E.; Cincinnati, 646 Main St.; St. Louis, 9th and Walnut Sts.; Chicago, 517-519 W. Monroe St.; Detroit, 537 W. Larned St.; Des Moines, 313 Court Ave.; Kansas City, 10th and Wyandotte Sts.; Minneapolis, 421 4th St.; Denver, 1621 Blake St.; Los Angeles, 222-26 S. Los Angeles St.; San Francisco, 500 Howard St.; Portland, 47 Fourth St.; Spokane, West, 310 First Ave.; Milwaukee, 125 Second St.

CONTINENTAL TYPEFOUNDERS ASSOCIATION, INC., 216 East 45th St., New York City. General headquarters for all European types and Goudy faces. Stocked in Boston, Cleveland, Detroit, San Francisco and Buffalo. Agents Baltimore, Richmond, Chicago representatives with stocks. TURNER TYPE FOUNDERS CO., 537 S. Dearborn Street.

NORTHWEST TYPE FOUNDRY, Minneapolis, Minn. Makers of foundry type. Write for specimen sheets.

Wire Stitchers

AMERICAN TYPE FOUNDERS CO.—Boston wire stitchers.

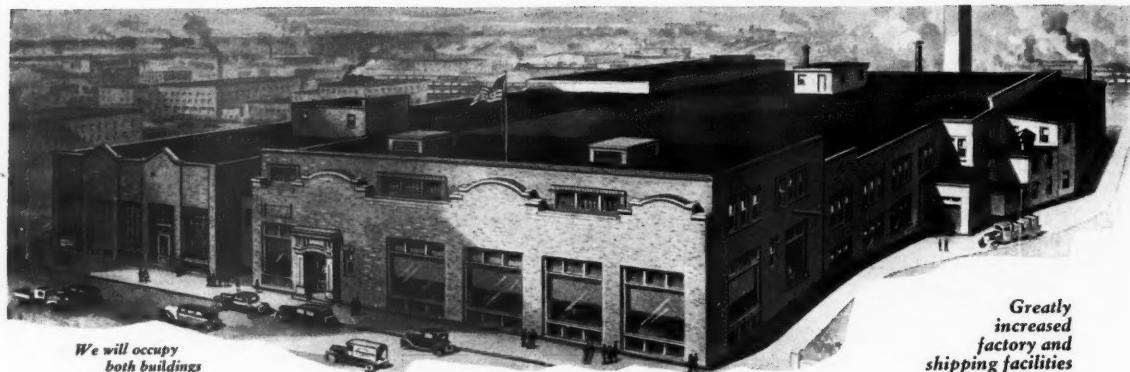
Wood Goods—Cut Cost Equipment

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

CARDBOARD...EASELS

You spend good money for advertising cut-outs or counter merchandise displays. It is economy to use the Stand Pat Easel, with special lock feature which insures it against falling down and relieves the strain the ordinary easel encounters. The Stand Pat Easel will outline your display card. Write for samples today.

STAND PAT EASEL CO., 66-72 Canal St., Lyons, N. Y.



*Greatly increased
factory and
shipping facilities*

Service uninterrupted while moving into our new and larger plant

20
MILLION
ENVELOPES
in over
700
Styles
ready for
same day
shipment



South Water
from Clinton
to Ferry Sts.
Milwaukee
Wisconsin

Send for
PRICE LIST
NO. 30
and samples
of improved
"Brush-Gummed"
Envelopes

New Address after August 1, 1929 ... 740-752 South Pierce Street

HIGH-SPEED BRONZING

The Milwaukee
BRONZER

Connects with any press

C. B. HENSCHEL MFG. CO.

Milwaukee, Wisconsin

EDGE GUMMING and PASTING DEVICE

Will gum sheets from $\frac{1}{8}$ inch to 6 inches in width and up to 18 inches in length.

Used for sheet end gumming, plate tipping, or pasting wrappers for mailing.

Neat, clean, even distribution of gum or paste. An inexpensive device for large or small concerns.

JOHN J. PLEGER COMPANY

Book Binding Machinery
609-13 W. LAKE ST., CHICAGO, ILL.

WETTER

LOW PLUNGER

Numbering Machines

Will Stand Up to the Most Exacting Conditions

Sold by All Branches

AMERICAN TYPE FOUNDERS CO.



WASHABLE SHOP TOWELS

Oakleaf Mills,

Division Callaway Mills,
La Grange, Georgia

Motors and Controllers for
Every Printing Requirement



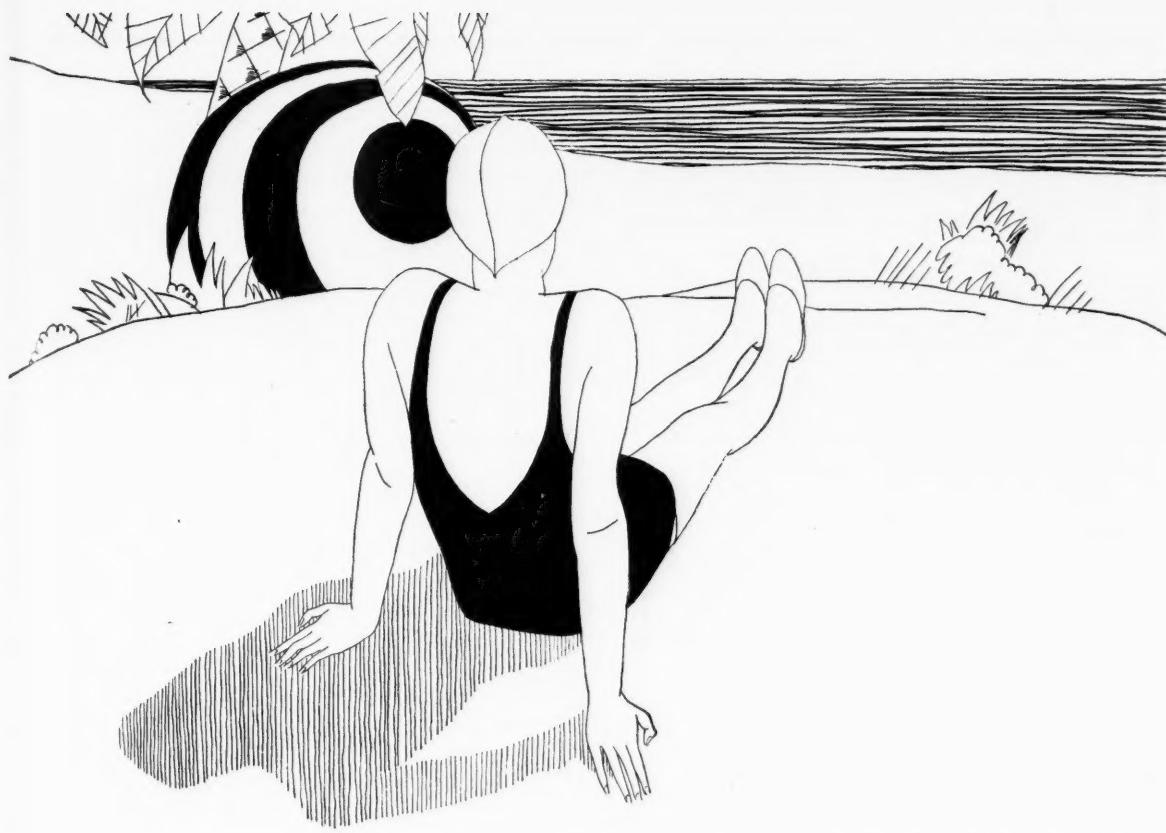
Specify Cline-Westinghouse
Motor and Control Equipment

CLINE ELECTRIC MFG. CO.

NEW YORK CITY, N. Y.

111 W. Washington St., Chicago, Ill.

SAN FRANCISCO, CALIF.



All the sunshine and flash of the beach of Deauville have been caught in the greeting stock which bears its name. Equipped with Deauville, a printer could wage a campaign of fifteen pieces of spirited gaiety without duplicating a color. The finish is vellum. The sheet size--22x34. There are two weights: Heavy, for covers and cards; Light, for folders, booklets, or what-have-you. Of course you will want samples. Just check the colors you like on the list and mail it to us.

Deauville Greeting

White	Lavender	Melon
Ivory	Light Blue	Tangerine
Cream	Dark Blue	Nile Green
Gray	Blue Granite	Dark Green
Gray Granite	Russet	Flame

Bradner Smith & Co.
333 South Desplaines Street Chicago, Ill.
Telephone Monroe 7370

Four New BUCKEYE *Colors in...* COVER

We announce with satisfaction the addition of four new and distinguished colors to the famous line of Buckeye Cover.

Buckeye Cover is now available in twelve colors and white and affords a variety and richness of color not elsewhere obtainable.

THE NEW COLORS INCLUDE

Orange—An entirely new color of singular brilliancy and richness.

Sapphire—A new blue of great intensity and beauty, yet free from any tendency to dazzle or confuse the eye.

A New *Brown*—More mellow, more printable and more beautiful than the old.

A New *Green*—Preserving the softness and daintiness of the old Nile Green, but stronger in tone and more widely adaptable.

Every printer and every advertiser in America will want to see the new Buckeye colors. They may be obtained from Buckeye Cover agents in all centers. Samples will be gladly furnished by us on request.

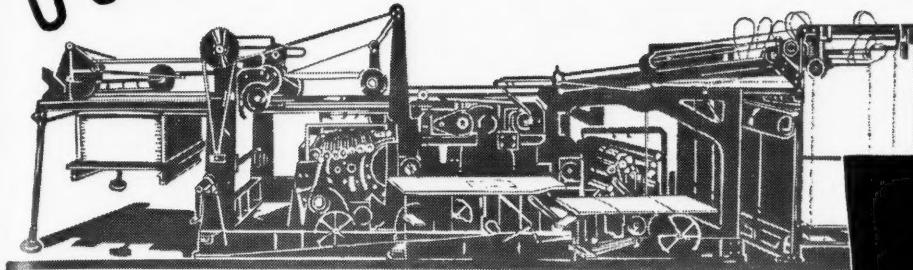


THE BECKETT PAPER COMPANY

Makers of GOOD PAPER in HAMILTON, OHIO, Since 1848

HOWARD BOND

WATERMARKED



for DIRECT ADVERTISING

No sheet of Bond Paper is better adapted to Direct Advertising requirements than is HOWARD BOND, the "Nation's Business Paper." The smooth, uniform surface of this paper brings out every form of processing with remarkable clearness. With just ordinary care, letters processed on Howard Bond cannot be told from the original. Fill-ins match perfectly—signatures stand out clearly and legibly. Keep samples of Howard Bond on hand and get your prospects to test it on their own particular form of processing. Such a test will sell Howard Bond many, many times. Send for test samples today and ask for your copy of the new letterhead portfolio just off the press Write on your business letterhead.



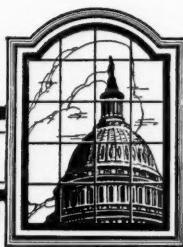
LAID
WOVE
LINEN
RIPPLE
MIMEOGRAPH
ENVELOPES
HOWARD LEDGER
POSTING LEDGER
13 lb. for Air Mail

*Compare It! Tear It! Test It!
And You Will Specify It!*

THE HOWARD PAPER COMPANY URBANA — OHIO

*Western Sales Office, — Otis Building, 10 So. LaSalle Street, Chicago
Eastern Sales Office, — Court Square Bldg., No. 2 Lafayette St., New York*

THE NATION'S BUSINESS PAPER



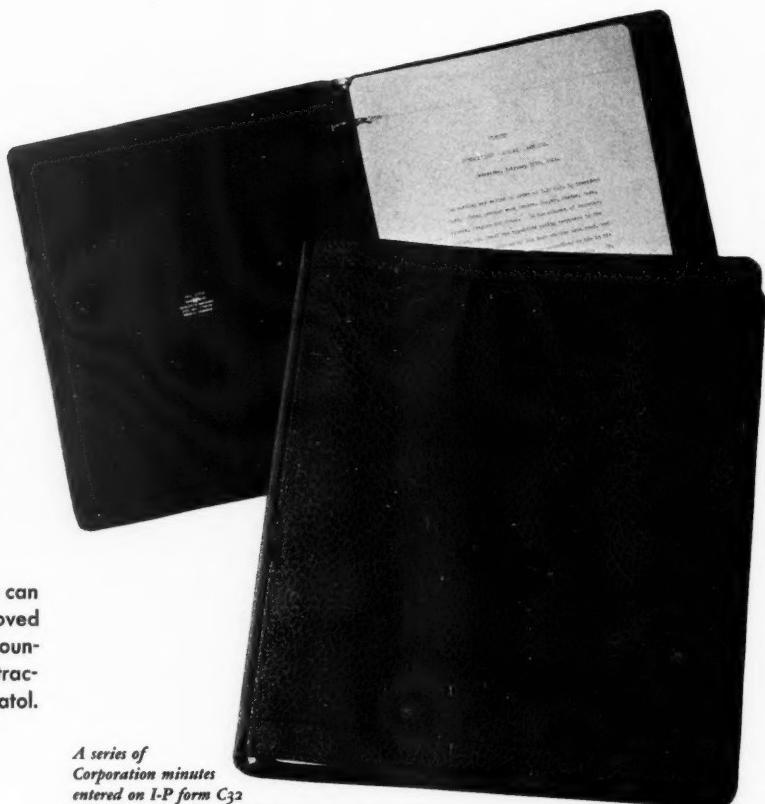
Please Mention THE INLAND PRINTER When Writing to Advertisers.

LONG LIFE COVERS for LIFE LONG RECORDS

{ (The time has passed when year-old records were bundled into sheaves, tied in twine, and left to perish in some cluttered and forgotten corner.) }

EVERY EXECUTIVE who is responsible for the safety of vital Business or Personal papers KNOWS that statistics and records are made for future reference.

VALUABLE BUSINESS RECORDS can be entered on the most approved forms, designed by trained accountants, and permanently kept in attractive, durable covers of Genuine Keratol.



A series of
Corporation minutes
entered on I-P form C32
protected by a binding of Genuine Keratol.

LOOSE I-P LEAF

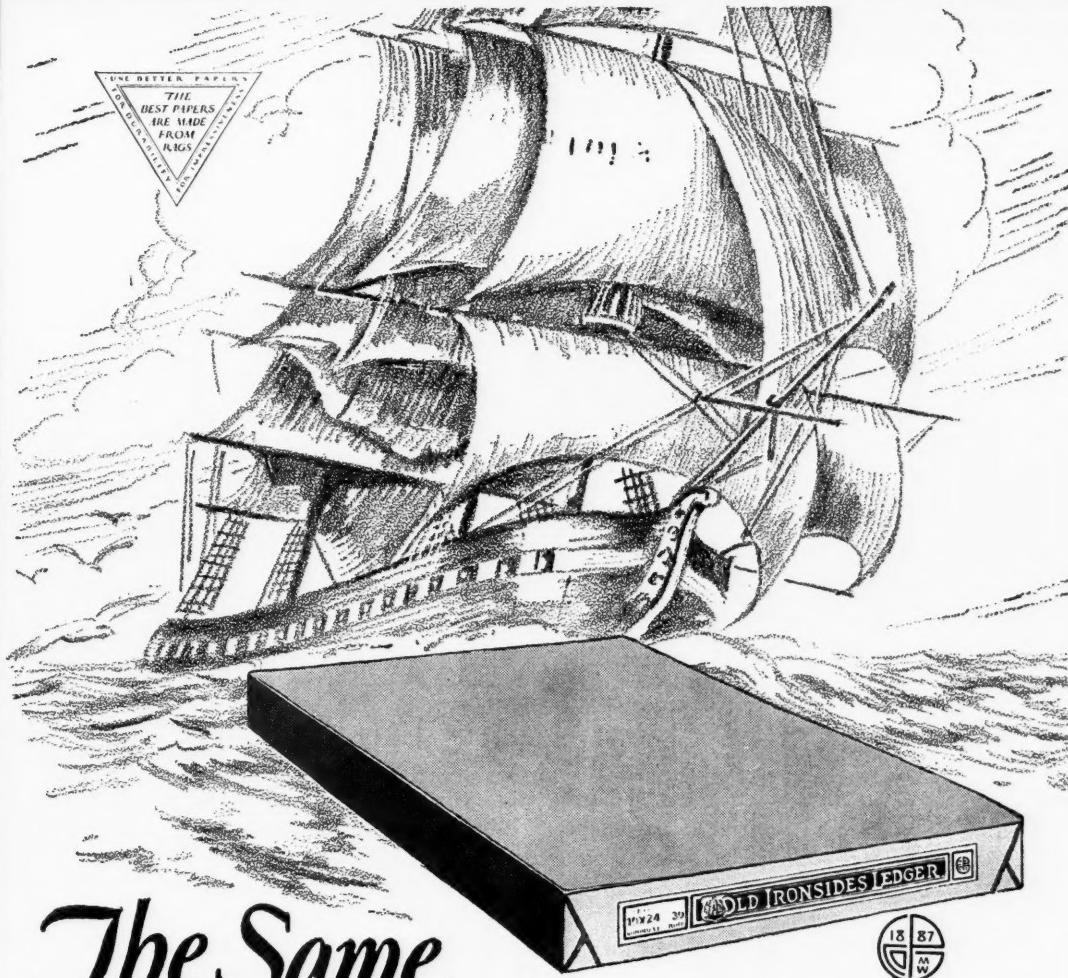
ledgers, record books, indexes, memo, price, claim, collection and cost books, and hundreds of forms specifically prepared for certain uses, all are part of a comprehensive series of planned recording systems, bound in cover stocks that have achieved a reputation for their serviceable qualities.

FOR YEARS THOUSANDS OF THE LOOSE-LEAF, FLEXIBLE TYPE OF IRVING-PITT BINDERS HAVE BEEN BOUND IN



Made by

THE KERATOL COMPANY
192 TYLER STREET
NEWARK, NEW JERSEY



The Same "OLD IRONSIDES"

THE record made by "Old Ironsides" in history has come down to us without a flaw. She carried our flag over the seven seas honorably through many years. In the same way Old Ironsides Ledger will carry your records to future generations with its body of strong rag fibre. Well and conservatively made, it is an excellent selection for every ledger use.

GILBERT PAPER COMPANY, Menasha, Wisconsin

Distributors

Atlanta, Ga.	Sloan Paper Co.	New York, N.Y.	Green, Low & Dodge, Inc.
Baltimore, Md.	J. Francis Hock & Co.	New York, N.Y.	Milton Paper Company
Billings, Mont.	Carpenter Paper Company	Oakland, Calif.	General Paper Company
Birmingham, Ala.	Sloan Paper Company	Omaha, Neb.	Carpenter Paper Company
Buffalo, N.Y.	R. H. Thompson Co.	Oshkosh, Wis.	Oshkosh Paper Company
Chicago, Ill.	Parker, Thomas & Tucker Pa. Co.	Philadelphia, Pa.	Garrett Buchanan Company
Columbus, Ohio	Scioto Paper Company	Philadelphia, Pa.	Hartung & Company
Chicago, Ill.	Bradner Smith & Company	Richmond, Va.	Richmond Paper Company
Kansas City, Mo.	Birmingham & Prosser Co.	San Francisco, Calif.	General Paper Company
Lincoln, Neb.	Lincoln Paper Company	Sioux City, Ia.	Sioux City Paper Co.
Los Angeles, Calif.	Carpenter Paper Company	St. Louis, Mo.	Beacon Paper Company
Louisville, Ky.	Miller Paper Company	St. Paul, Minn.	Inter-City Paper Co.
Milwaukee, Wis.	Bradner Smith & Company	Shreveport, La.	Louisiana Paper Company
Minneapolis, Minn.	Swartwood Nelson Paper Co.	Topeka, Kansas	Central Topeka Paper Co.
New York, N.Y.	Bishop Paper Company	Export—Walker, Goulard, Plehn Co., 450 Pearl St., New York City	



A Remarkable Folding Coated Paper—VELOUR

Here it is... a new paper... by Allied, originators of folding coated paper... a marvelous sheet that is destined to bring great improvement to that bulk of the world's printing which is run in big editions.

It is a new folding coated paper. With a rag base. It is strong. It has an exquisite surface. It prints beautifully. It-folds perfectly. And it is priced to make it the unquestioned choice for those runs where paper costs are a factor.

So sure are we of the brilliant results obtainable with VELOUR that we will gladly enable you to test it, in your own way, without cost or obligation.

Do this: Write to Allied, stating size and weight of stock you are using on your next job. We will send, without charge, a generous supply of VELOUR that you can run along with your job for comparison.

We'll stake everything on this test. You be the judge. Write now.

ALLIED PAPER MILLS, Kalamazoo, Michigan

New York Office and Warehouse: ALLIED PAPER MILLS, INC., Mr. J. W. Quimby, Vice-Pres. 471 Eleventh Ave., New York City
New England Representative: MEEK AND WHITNEY, INC., Mr. J. A. Andrew, Vice-Pres. Mill Sales Department, 260 Tremont St., Boston, Mass.
Western Representative: R. C. BISHOP, 203 Sheldon Building, San Francisco, Calif.

ALLIED PAPERS

are Dependable Papers



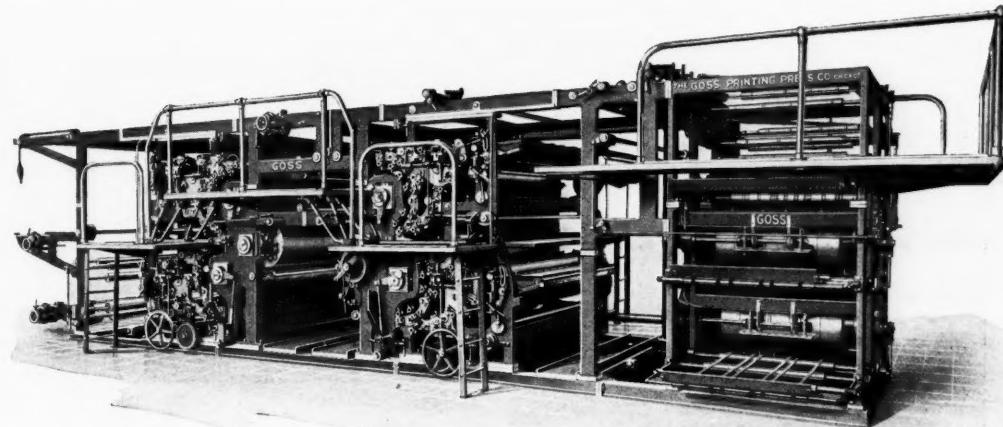
Velour Folding Enamel
(Rag Base)
Velour Folding Enamel
Cover (Rag Base)
Velour Dull Coat (Rag Base)
Durable Folder Enamel
(Rag Content)
Porcelain Enamel

Superba Enamel
Featherweight Enamel
Monarch C1S Litho
Kingkote Bond, White and
7 colors
Dependable Offset
Liberty Offset
Kenwood Text (Water-
marked)

Kenwood Text Laid
(Watermarked)
White Climax English Finish
and Super Book
Alpac English Finish Catalog
Colored Standard Machine
Finish, in 6 colors
Colored Standard Super,
in 6 colors

Dependable Colored Super
Cover, in 6 Colors
Flash, Instant Drying Laid
Mimeograph
French Folio, White and 5
Colors—MF and S & SC
Litho Blanks, C1S and C2S
Campaign Bristol C2S

ITS REPUTATION RESTS ON ITS RECORD OF PRODUCING
MAGAZINES, CATALOGS, DIRECTORIES AT HIGH SPEED, AT LESS COST, WHILE
MAINTAINING BEAUTIFUL HALFTONE AND COLOR WORK . . .



A SPECIAL GOSS ONE ROLL, 96 PAGE, HALFTONE AND COLOR MAGAZINE PRESS

We Can Make It Easier and More Profitable *for YOU* To Print Catalogs and Magazines in Long Runs

A GOSS Rotary Magazine Press is your modern answer to the buyer who buys his printing from the lowest bidder. When it is necessary to cut your costs, in order to cut your prices, in order to hold your business, a GOSS Rotary Magazine Press will provide the way. Its design permits fast make-ready; it distributes ink perfectly; it operates at high-sustained speeds *and yet*, its color and halftone printing is superb. The ease of make-ready, the speed of production, the high quality of its printing without waste, all of these fundamentals combine to produce a printing cost that is low. It is so low that it enables you to take your contracts in a competitive market and earn satisfying, certain profits. Ask for proof; you'll be under no obligation.

THE · GOSS · PRINTING · PRESS · COMPANY

Main Office and Factories: CHICAGO, ILLINOIS

NEW YORK OFFICE: 220 WEST FORTY-SECOND ST. • SAN FRANCISCO OFFICE: 707 CALL BUILDING
THE GOSS PRINTING PRESS COMPANY OF ENGLAND, LTD. • • LONDON

GOSS

10 Lbs. Off Caliper



The customer specifies fine printing papers of a certain weight and uniformity of body. To guarantee satisfactory delivery, the paper is weighed and calipered every half hour or oftener. When it goes to the finishing room, to be assorted and bundled, it is again tested frequently, and no matter where the error is caught, on the machine or in the finishing room, all paper not up to the customer's specifications must be placed aside — generally to be distributed through SABIN ROBBINS, national distributor of paper mills' jobs, at 30 to 40 per cent under the market.

THE SABIN ROBBINS

Wanted...A Market

Here is a fine printing paper at 40% off to you....

The customer specified 32x44—80-lb. basis, 25 tons of it, to a certain finish, special shade, and absolute uniformity of calibration. *Fine printing paper.*

Something went wrong on the paper machine—perhaps the machine tender or night foreman wanted to make a record run and increased the speed of the machine. It may be they brought in a new machine tender or backtender that day, and he had not quite got the "feel" of his new job.

Whatever the cause, out of that 25-ton volume, five tons were slightly underweight and calipered 32x44—70-lb. basis, instead of 80 lbs. as specified—and the customer rejected the five tons.

In five minutes the telephone rings at SABIN ROBBINS' general offices, Cincinnati: "A perfect sheet, Sabin! Uniform in every detail! Selling in open market at 16c, and worth it! Five tons rejected—calipers five pounds too light. What can you get for it in the open market?"

That happens once a week or oftener in practically every mill that manufactures printing papers—and the rejected lots, mills' jobs of perfect quality, are distributed to printers, scattered from Coast to Coast and from Seattle to the Gulf, by the

SABIN ROBBINS national chain of warehouses.

The vast quantity of mills' jobs received by SABIN ROBBINS, both in special sizes and standard sizes, as well as special weights and standard weights, or just a trifle off color, but otherwise uniform, make SABIN ROBBINS' service a source of sales and profits to good printers. No matter what your requirements—reams or tons—it will pay you to investigate SABIN ROBBINS' service. Just telephone the nearest SABIN ROBBINS branch warehouse, *reversing the charges.* Your inquiry and order will get the kind of service you appreciate.



PRESIDENT,
THE SABIN ROBBINS PAPER COMPANY



It

WILL PAY YOU!

The regular weekly mailings of samples of SABIN ROBBINS' paper-mills jobs bring EXTRA SAVING and EXTRA PROFIT on special jobs to thousands of printers. If you are not getting them it will pay you to write now.—*No obligation.*

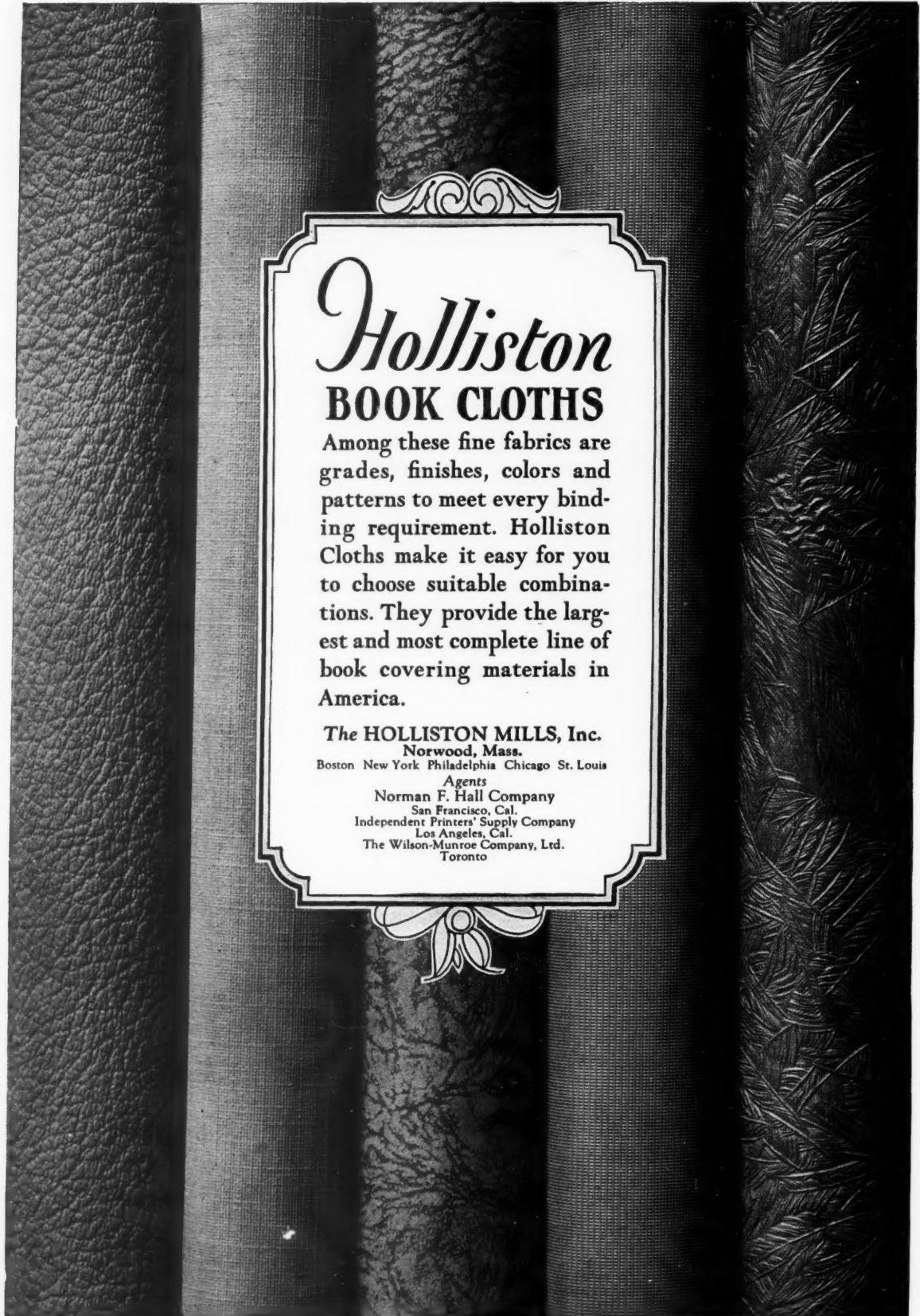
THE SABIN ROBBINS PAPER CO., CINCINNATI

Stock carried in:

(ESTABLISHED IN 1884)

Cleveland, Pittsburgh, Detroit, Philadelphia, St. Louis and Los Angeles Divisions

S PAPER COMPANY



Holliston BOOK CLOTHS

Among these fine fabrics are grades, finishes, colors and patterns to meet every binding requirement. Holliston Cloths make it easy for you to choose suitable combinations. They provide the largest and most complete line of book covering materials in America.

The HOLLISTON MILLS, Inc.

Norwood, Mass.

Boston New York Philadelphia Chicago St. Louis

Agents

Norman F. Hall Company

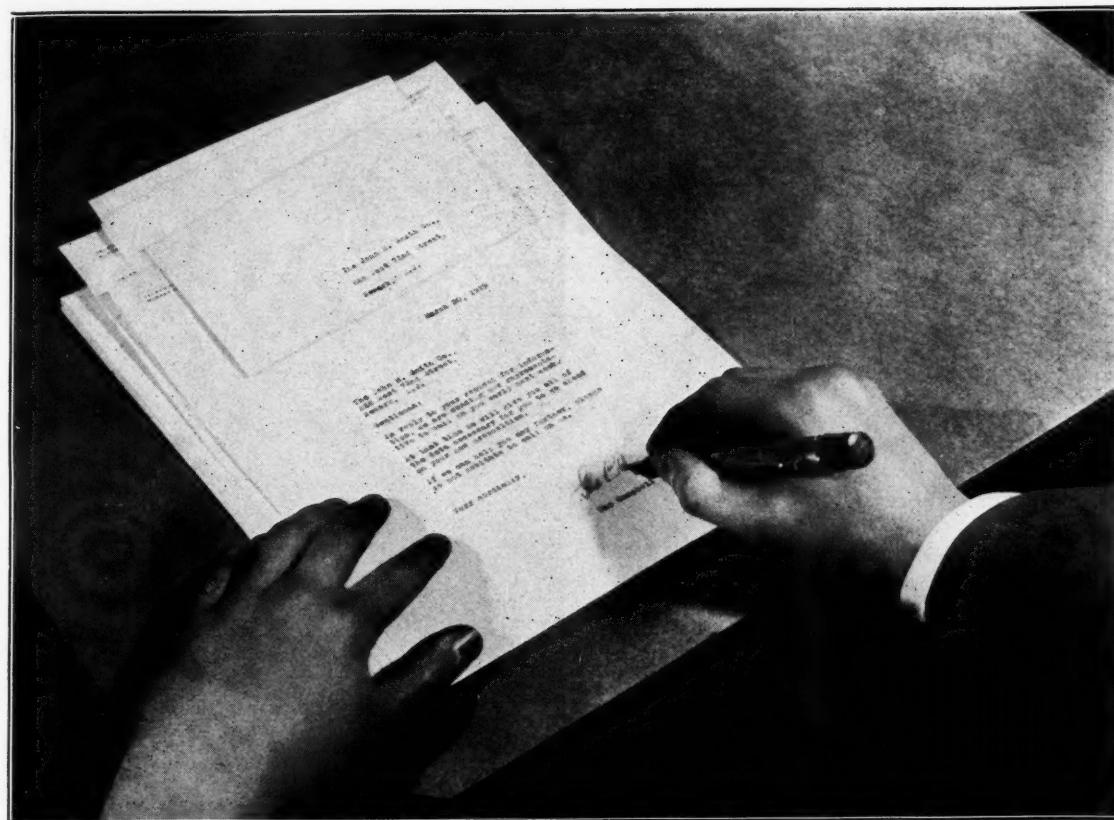
San Francisco, Cal.

Independent Printers' Supply Company

Los Angeles, Cal.

The Wilson-Munroe Company, Ltd.

Toronto



Your Customers Can Standardize On Adirondack Bond

Adirondack Bond offers a variety of colors wide enough for all kinds of office forms—letterheads, order and memo pads, billheads, circulars, and other business needs. Recommend it as a standard paper because it will always look well, print well, and fold well.

Tub sizing gives Adirondack Bond a crisp, attractive surface that won't rough up. It's made by the world's largest paper manufacturers, IN the Adirondacks, from Adirondack spruce, with the help of crystal-clear Adirondack water. All regular sizes—white and eight colors. Write for samples. Also makers of Adirondack Ledger and Adirondack Bulletin.



Adirondack Bond

(Tub Sized)

Another Certified Product of
INTERNATIONAL PAPER COMPANY

Main Sales Office: 100 E. 42nd St., New York, N. Y. Branch Sales Offices: Boston, Chicago, Pittsburgh, Atlanta, Philadelphia

— D I S T R I B U T O R S —

W. H. Smith Paper Corporation	Albany, N. Y.	R. C. Kastner Paper Company	New York, N. Y.
The Barton, Duer & Koch Paper Co.	Baltimore, Md.	The Seymour Company	New York, N. Y.
John Carter & Company, Inc.	Boston, Mass.	Walker-Gouldard-Plehn Co., Inc.	New York, N. Y.
Globe Paper Company, Inc.	Boston, Mass.	Willmanns Paper Co., Inc.	New York, N. Y.
Whiting & Cook, Inc.	Chicago, Ill.	Atlantic Paper Company	Philadelphia, Pa.
John Carter & Company, Inc.	Hartford, Conn.	General Paper and Cordage Co.	Pittsburgh, Pa.
Sleek-Warwick Paper Co.	Kansas City, Mo.	Shiner-Sien Paper Co.	San Antonio, Texas
Carpenter Paper Co.	Los Angeles, Cal.	Norman F. Hall Company	San Francisco, Cal.
F. G. Leslie Paper Co.	Minneapolis, Minn.	Paper Mills Agency, Inc.	Seattle, Wash.
Southern Paper Co., Ltd.	New Orleans, La.	Shaughnessy-Kniep-Hawe Paper Co.	St. Louis, Mo.
Thomas Barret & Son	New York, N. Y.	F. G. Leslie Paper Co.	St. Paul, Minn.
Harris & Paul Paper Company	New York, N. Y.	The Barton, Duer & Koch Paper Co.	Washington, D. C.
Clarke Paper Company	Wheeling, W. Va.		

Envelopes of Adirondack Bond are made and supplied by the Old Colony Envelope Company, Westfield, Mass.

Interesting Unique Craftsmanship

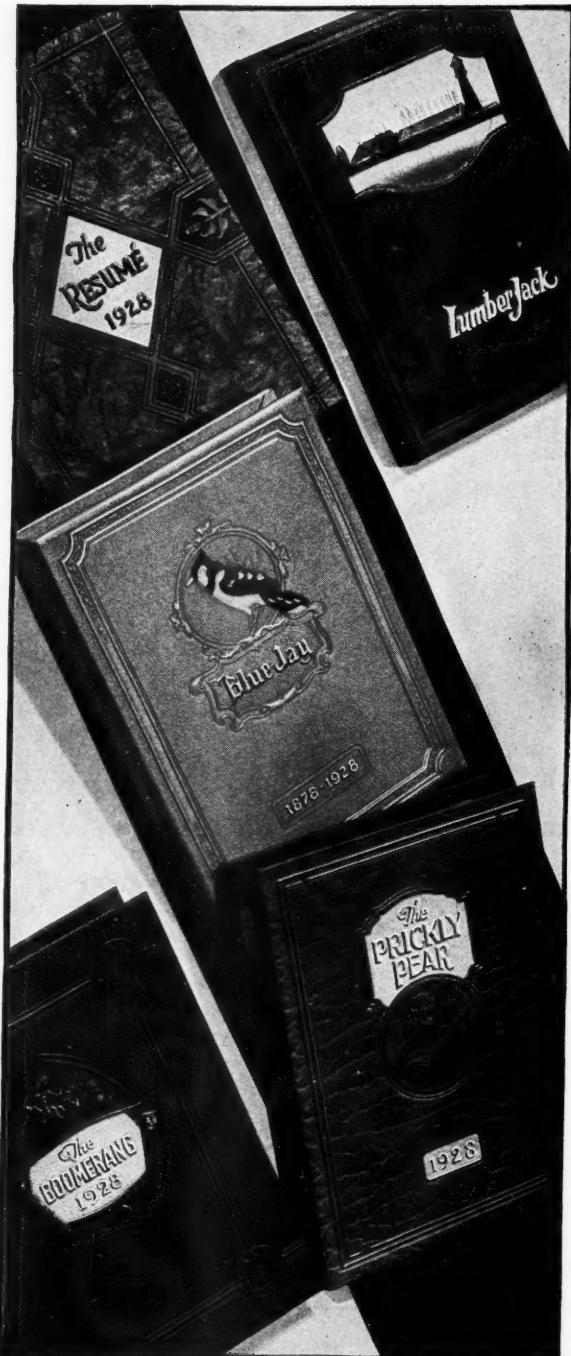
*Made possible by this
attractive, durable material*

HERE's du Pont Fabrikoid, a material that offers you a greater opportunity to express individuality in your craft. Durable, beautiful—it gives you more latitude for original, interesting work than any other cover material. Printers and binders everywhere are using it more and more for their finest jobs.

Fabrikoid lends itself to practically any form of decorative treatment such as superfinish in one or more colors—gold or ink stamping—airbrushing—embossing. With it your chances for finer workmanship are increased many times. Its attractiveness on catalogs and college annuals will often help sell your complete printing job.

Washable and waterproof, Fabrikoid is built to last—to keep its richness and beauty. A little soap and water instantly removes ink stains, dirt smudges and other defacing marks—restores all its original beauty. Fabrikoid is scuffproof, too—built for long, hard service, strong enough to stand up under both use and abuse.

Give du Pont Fabrikoid a chance to prove that it can widen your scope for interesting, individual work. Upon request we will gladly send you further information, together with samples of Fabrikoid in the latest colors and grains. E. I. du Pont de Nemours & Co., Inc., Fabrikoid Division, Newburgh, N. Y. Canadian subscribers address: Canadian Fabrikoid Limited, New Toronto, Ontario, Canada.

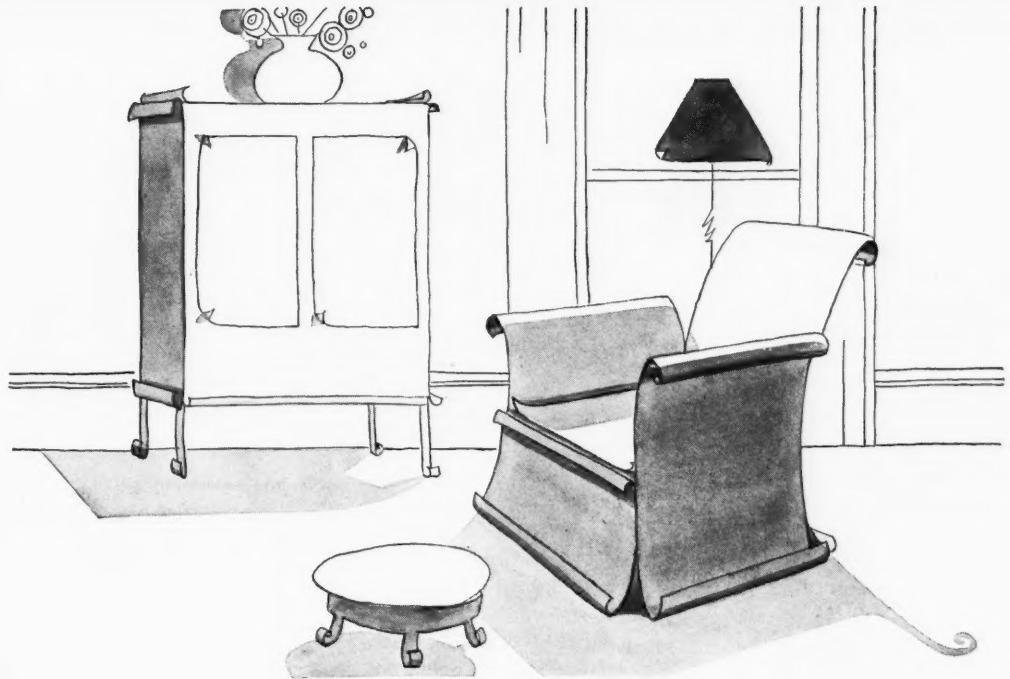


Photograph through courtesy of Becksold Company, St. Louis, Mo.



FABRIKOID

MAKES COVERS SAY "ATTENTION!"



Your Product in PAPER FORM

When your printed message reaches the eye of your prospect, it becomes his sample of your product. It becomes your product in paper form.

Your every message carries a heavy responsibility. For it is duty-bound to faithfully portray your merchandise—to present your story clearly and forcefully to your prospect.

To insure this accurate visualization, planners of effective printed matter consider minutely each part of its make-up. The art, the typography, the colors, come in for the cool appraisal formerly given only to copy. And the question of the right

paper is thoroughly weighed. For paper must be more now than merely printable. Advertisers know now how much more can be added to the power of their sales message by the paper—its appearance, its feel, its color.

Printers and advertising men seeking to get the most out of paper—to use it as an added sales help—find competent assistance at Seaman.

Talk to a Seaman man about your next mailing piece. You will find him well qualified to assist you and he will help you use the Seaman test sheet and dummy service to your best advantage.

SEAMAN PAPER COMPANY
 CHICAGO 411 West Ontario Street
 NEW YORK 200 Fifth Avenue
 ST. PAUL 1507 Pioneer Bldg.
 MINNEAPOLIS 515 Washington Ave.
 MILWAUKEE 1st Wis. Nat. Bank Bldg.
 BUFFALO 93 Mississippi St.
 DES MOINES 425 W. Grand Ave.
 PHILADELPHIA 815 Atlantic Bldg.
 ST. LOUIS 1006 Clark Avenue

**SEAMAN-PATRICK
PAPER COMPANY**
 DETROIT 1225 Vermont Street
 BATTLE CREEK 135 Orchard Street
 SAGINAW 826 Howard Street

SEAMAN PAPERS



LOUVAIN



WHAT'S IN THE MAIL?

HERE is an insatiable curiosity in people which makes the mailman always welcome. Even though a lot of the things he brings to the door must be without point—very uninteresting stuff indeed—there seems never to be a let-up in the desire to see "What's in the mail." . . . What IS in the mail? . . . Are your advertising pieces going to have a chance? . . . Why not use Louvain?

SEND FOR SPECIMEN PORTFOLIO

READING PAPER MILLS, READING, PA.
MAKERS OF QUALITY PAPERS SINCE 1866

READING • PAPERS

LOUVAIN BOOK, LOUVAIN COVER, LAURENTIAN DECKLE EDGE BOOK, KINKORA
TEXT AND COVER, WAVERLY VELLUM AND BODLEIAN DECKLE EDGE BOOK



CASLON BOND *starts with the log*

THOUSANDS of spruce logs from Canadian forests turned at high speed into tons of bond paper—and yet Caslon Bond dares to flaunt its ensign on every sheet, confident of its prowess.

That confidence originates from laboratory control. From the tumbling ashore of the pulp logs that are to be Caslon Bond, laboratory control takes charge. Every movement hence is stalked, every operation peered at, by its uncompromising eye.

High standards may be set when there is a way to preserve them. And with grim error ever lurking around the corner, it is fortunate that standardization can start with the log.

This direct control from log to finished product is one reason why advertisers and printers alike find Caslon Bond of good breeding, fitted by birth and development to perform their bond paper duties.

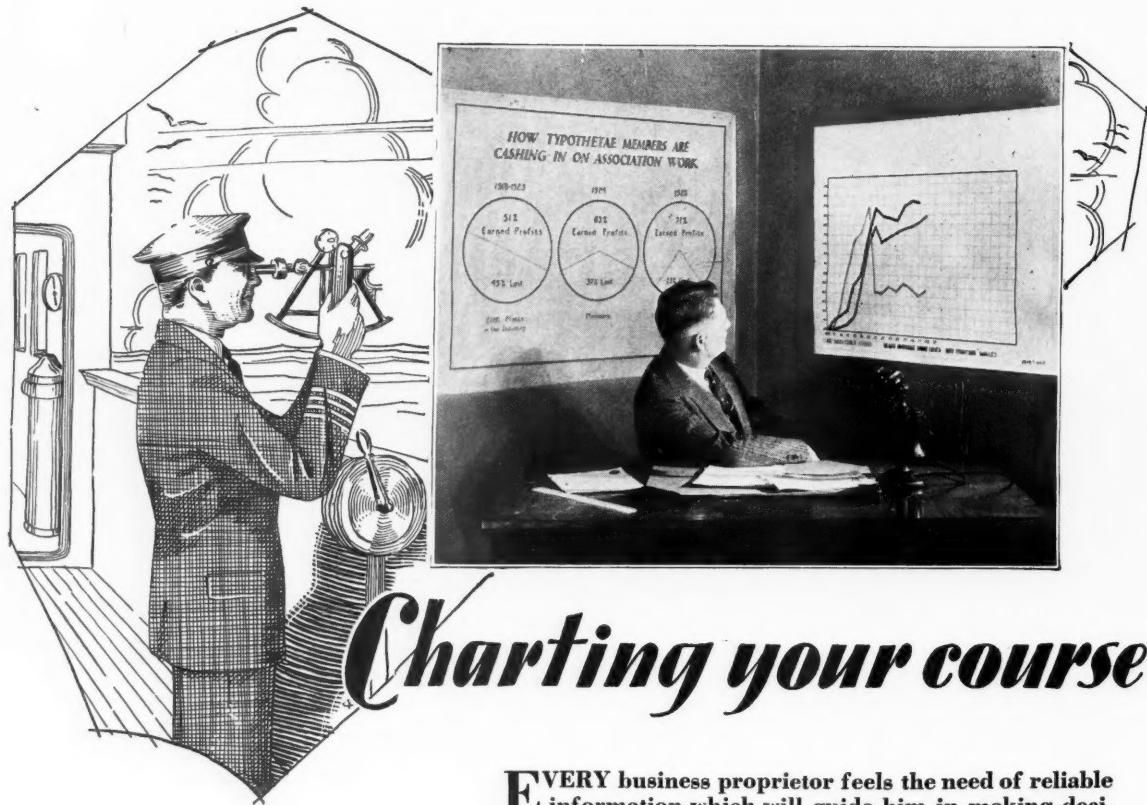


You will find in "Hidden Gold in the Bond Field" an interesting account of the plain facts behind Caslon Bond. Write for a copy if you haven't one.

**CASLON
BOND**
Reg. U. S. Pat. Office



THE MUNISING PAPER COMPANY ~ MUNISING, MICHIGAN



Charting your course

EVERY business proprietor feels the need of reliable information which will guide him in making decisions on questions most essential to his business success.

These questions may be on the prevailing economic and social conditions in general or in his own field. The information may save him from initiating activities at unpropitious times and help him to determine the relative progress being made by his own business.

Current business information is supplied monthly through The Typothetae Bulletin. The publication of a Monthly Wage Sheet keeps members informed as to the remuneration of different classes of employees.

Information on social welfare is available as well as free legal counsel and advice. Members may receive general reading lists, specific references, or even borrow books from Typothetae's extensive library.

Members of Typothetae have a source of information enabling them to chart their course of business safely.

This is just one of the many valuable services rendered to members of Typothetae. Fill out and mail the coupon today. Learn more about this unusual service available to members.

**United Typothetae of America
173 West Madison Street, Chicago**

United Typothetae of America 173 W. Madison St., Chicago	
Please send me without obligation on my part, information on how I can receive help from my business:	
<input type="checkbox"/> Selling <input type="checkbox"/> Accounting and Finance <input type="checkbox"/> Production <input type="checkbox"/> Selecting and Training Men <input type="checkbox"/> Historical, Technical, Economic Information	
Sign _____	State _____
Firm _____	
Address _____	
City _____	



The Timid Salesman and the Bold Booklet

A GOOD SALESMAN can do many things that a printed booklet cannot do. But in fairness to good printing, there are certain places where a good booklet has advantages over an untrained salesman.

A good piece of printed salesmanship is never timid. It is never frightened by the buyer's indifference, never deceived by the buyer's hints that he can get a better price elsewhere.

The printed message is not oppressed by the fear of losing an order. It never hesitates, never stammers, never looks at its watch, never forgets what it was told to say. It is never upset by telephone interruptions, never looks for a place to deposit a half-burned cigar.

A good booklet never lets the subject be changed, never gets led into a discussion of a competitor's goods, and never forgets to go promptly when the interview is over.

Your salesman's work may be divided into four parts: introducing the line, interesting the buyer; arousing his desire; closing the sale.

Good printing—booklets, folders, broadsides—can do the first and the second, and part of the third—and reduce the time it now takes your salesman to do the

fourth. Less time per call means more calls. More calls mean more orders.

Good printing used persistently is the most effective help you can give your salesman, and the most economical means you can use to cut down your selling costs.

Good printing does not have to be trained by bitter experience. The experience of your printer if he specializes in high-grade work is sufficient to keep you from the pitfalls caused by poor paper or too hasty work.

Better printing is a combination of the work of better printers and better paper. It is simple to employ the first; it is easy to select the second. In fact, the employment of a good printer means that you will certainly have your work done on printing paper of known and standard quality.

The simple way to prepare effective direct advertising is described in a series of books published by S. D. Warren Company. These books are known as the "More Business Series." You can obtain them, without cost, from any distributor of Warren's Standard Printing Papers, or by writing direct.

S. D. WARREN COMPANY, 101 Milk Street Boston, Massachusetts

WARREN'S
STANDARD PRINTING PAPERS

Warren's Standard Printing Papers are tested for qualities required in printing, folding, and binding

Daintiness

DAINTINESS . . . that magic, intangibly feminine atmosphere . . . is only achieved by attention to detail. THE PAPER, for that folder on summer dresses or that new shore resort, is a detail; yet a most pleasing harmony and striking multi-color effect may be obtained by use of one of the more delicate

hues in the range afforded by CHIEFTAIN BOND.

When sales are slumping, CHIEFTAIN BOND, with its sixteen attractive colors, helps the printer to secure those unusually appealing effects that move the despairing merchant's stocks in spite of seasonal dullness or public apathy. Try it!

NEENAH PAPER





Chieftain Bond

{ Use envelopes to match your stationery } ◊

DISTRIBUTORS

ALBANY, N. Y.	The Potter-Taylor Paper Corp.	OMAHA, NEB.	Field-Hamilton-Smith Paper Co.
BALTIMORE, MD.	Barton, Duer & Koch Paper Co.	PHILADELPHIA, PA.	D. L. Ward Co.
BOISE, IDAHO	Blake, Moffitt & Towne	PHOENIX, ARIZ.	Blake, Moffitt & Towne
BOSTON, MASS.	Carter, Rice & Co.	PITTSBURGH, PA.	Brubaker Paper Co.
BUFFALO, N. Y.	Holland Paper Co.	PORTLAND, ORE.	Blake, Moffitt & Towne
BUTTE, MONT.	Ward Thompson Paper Co.	PROVIDENCE, R. I.	Faddock Paper Co.
CHICAGO, ILL.	Parker, Thomas & Tucker Paper Co.	PUEBLO, COLO.	Colorado Paper Co.
CINCINNATI, OHIO	Standard Paper Co.	RALEIGH, N. C.	Epes-Fitzgerald Paper Co.
CLEVELAND, OHIO	Petrequin Paper Co.	RICHMOND, VA.	Epes-Fitzgerald Paper Co.
COLUMBIA, S. C.	Epes-Fitzgerald Paper Co.	SACRAMENTO, CALIF.	Blake, Moffitt & Towne
DALLAS, TEXAS	E. C. Palmer & Co., Ltd.	ST. LOUIS, MO.	Acme Paper Co.
DENVER, COLO.	The Carter, Rice & Carpenter Paper Co.	ST. PAUL, MINN.	E. J. Stilwell Paper Co.
DES MOINES, IOWA	Carpenter Paper Company of Iowa	SALEM, ORE.	Blake, Moffitt & Towne
DETROIT, MICH.	The Whitaker Paper Co.	SAN ANTONIO, TEXAS	San Antonio Paper Co.
DULUTH, MINN.	John Boshart Paper Co.	SAN DIEGO, CALIF.	Blake, Moffitt & Towne
FRESNO, CALIF.	Blake, Moffitt & Towne	SAN FRANCISCO, CALIF.	Blake, Moffitt & Towne
HOUSTON, TEXAS	E. C. Palmer & Co., Ltd.	SAN JOSE, CALIF.	Blake, Moffitt & Towne
INDIANAPOLIS, IND.	Century Paper Co.	SANTA ROSA, CALIF.	Blake, Moffitt & Towne
JACKSON, TENN.	Martins-Currie Paper Co.	SEATTLE, WASH.	Blake, Moffitt & Towne
KANSAS CITY, MO.	Kansas City Paper House	SPOKANE, WASH.	Spokane Paper & Stationery Co.
LANSING, MICH.	Weissinger Paper Co.	SPRINGFIELD, MO.	Springfield Paper Co.
LOS ANGELES, CALIF.	Blake, Moffitt & Towne	TACOMA, WASH.	Tacoma Paper & Stationery Co.
LOUISVILLE, KY.	Southeastern Paper Co.	TAMPA, FLA.	E. C. Palmer & Co., Ltd.
MILWAUKEE, WIS.	The E. A. Bouer Co.	TOLEDO, OHIO.	Ohio & Michigan Paper Co.
MINNEAPOLIS, MINN.	Minneapolis Paper Co.	WASHINGTON, D. C.	Barton, Duer & Koch Paper Co.
NEW ORLEANS, LA.	E. C. Palmer & Co., Ltd.	WICHITA, KAN.	Kansas City Paper House
NEW YORK CITY	F. W. Anderson & Co.	WILKES-BARRE, PA.	H. A. Whiteman & Co.
OAKLAND, CALIF.	Blake, Moffitt & Towne	WORCESTER, MASS.	Charles A. Esty Paper Co.
OKLAHOMA CITY, OKLA.	Kansas City Paper House		

EXPORT
NEW YORK CITY.....American Paper Exports, Inc.

ENVELOPES

WAUKEGAN, ILL., National Envelope Co., Div., United States Envelope Co.
WORCESTER, MASS., Logan, Swift & Brigham Envelope Co., Div., United States Envelope Co.

"Note the Tear and Wear as well as the Test"

PER COMPANY

Neenah, Wisconsin

OLD COUNCIL TREE BOND
SUCCESS BOND
CHIEFTAIN BOND
NEENAH BOND

Check the Names

GLACIER BOND
STONEWALL LINEN LEDGER
RESOLUTE LEDGER
PRESTIGE LEDGER

Write for complete free sample outfit, including full sheets of Neenah bonds and ledgers for testing purposes

Anticipating the Trends

Each new development in type and printing demands something new in paper. Today's modernism . . . with its sharp contrasts and flashing colors . . . requires a quality much different from that of yesterday's simplicity. Tomorrow it will be something else.

In the BUTLER Research Laboratory each new development is carefully studied, and BUTLER papers are improved to meet the demands long before these trends in printing come into general use.

Standardize on BUTLER papers . . . for they always bring out the finest results. Any of the following distributors will supply you.

CHICAGO—J. W. Butler Paper Co.
DALLAS—Southwestern Paper Co.
DENVER—Butler Paper Co.
DETROIT—Butler Paper Co.
DULUTH—McClellan Paper Co.
FORT WORTH—Southwestern Paper Co.
FRESNO—Pacific Coast Paper Co.
GRAND RAPIDS—Central Mich. Paper Co.
HONOLULU—Patten Company, Ltd.
HOUSTON—Southwestern Paper Co.
KANSAS CITY—Missouri Interstate Paper Co.

LOS ANGELES—Sierra Paper Co.
MILWAUKEE—Standard Paper Co.
MINNEAPOLIS—McClellan Paper Co.
NEW YORK—Butler American Paper Co.
NEW YORK—Butler Paper Company, Inc.
OAKLAND—Pacific Coast Paper Co.
ST. LOUIS—Mississippi Valley Paper Co.
ST. PAUL—McClellan Paper Co.
SACRAMENTO—Pacific Coast Paper Co.
SAN DIEGO—Sierra Paper Co.
SAN FRANCISCO—Pacific Coast Paper Co.
TULSA—Missouri Interstate Paper Co.

Butler Paper



HAMMERMILL

IMPROVEMENTS

NEW WHITE



NEW CLEANLINESS

NEW ERASABILITY

CHERRY BOND

NEW COLORS IN HAMMERMILL COVER

A few months ago a new white Hammermill Bond was put on the market—not bluish, greenish or purplish in cast but a clear brilliant white that is a joy to the eye. About the same time Hammermill Laid Antique was introduced, making available to the printing trade and its customers a sheet of fine distinctive appearance in the moderate priced field.

Now Hammermill Bond, in the hands of Hammermill Agents, benefits from new improvements—new cleanliness, new erasing qualities, coupled with the consistent press room performance that has been its characteristic for so long. And in addition there is Cherry Hammermill Bond, new, marked by a splendid alikeness on both sides and a color fastness unusual in such a bright shade.

Hammermill Cover, too, has been given attention—six colors remain the same, four lively new ones have been added, two others have been brought right up to the minute: twelve modern printable colors in Hammermill Cover offered for your choice.

Betterments like these have made—and maintain—Hammermill leadership.

*For specimens of any of
these improved lines, write
to Hammermill Paper
Company, Erie, Penna.*

THERM-O-GRAFH

A Blake Machine
Which Will Bring Your Service Up-To-Date

Folds Up — Saves Space



The "ROUSTABOUT"
Gas or Electric
12" Bench Model

Ready for Operating

The Most Profitable Machine in Your Plant

The need for a small, compact and inexpensive machine which would perform efficiently and not occupy valuable floor space when not in use has caused BLAKE to place the "ROUSTABOUT" model on the market. It will prove of exceptional value to the beginner, the small shop and also for occasional jobs. Don't send work OUT—have it sent IN.

Every Day You Delay Costs You Money

General Details

The "ROUSTABOUT" is built for service, of rugged construction and immune to abuse. Its simplicity eliminates getting out of order and requirement of skilled labor.

Operating length.....	58"	Folded up.....	43"
Width.....	18"	takes stock up to.....	12" wide
Height.....	20"	Without oven.....	14"
Weight.....		Approx. 95 lbs.	
Speed, variable.....	1000, 1700 and 2500 feet per hour.		
Power.....	Standard motor, D. C. or A. C. 110 volt. (Specify when ordering)		

Write or See Your Dealer

Blake Process Machine Co., Inc., ¹²⁰ High St., **Boston**
(The Home of Better Raised Printing Machines)

A New M&W Motor Knife Grinder



THIS GRINDER will take knives up to 7" wide and 54" long. The bench space occupied is 15" x 64" and power is supplied from any electric light or power socket. Thoroughly tested and proved.

The machine grinds dry so there is no water around to cause rust and possible damage to paper stock.

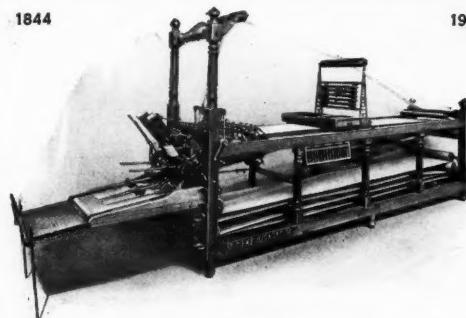
Write for Circular and Prices

Made by

MORGANS & WILCOX MFG. CO.
MIDDLETOWN — NEW YORK

1844

1929



HICKOK

Index Card-Ruling Machine and Feeder

Output doubled as two cards up to size 8" x 8" can be fed at one time. All the large manufacturers of index cards are equipped with HICKOK Card-Ruling Machines. The quality is better and the output greater than any other Card-Ruling Machine on the market.

The W. O. Hickok Mfg. Co.
Harrisburg, Pa., U. S. A.

COLORED COATED BOOK PAPERS

RAINBOW

25 x 38 — 60 and 80

28 x 42 — 74 and 99

32 x 44 — 89 and 119

35 x 45 — 99 and 133

Blue, Primrose, Canary, Rose,
Gray, India, Green, Brown
and Goldenrod



The Cover House Since 1896

James White Paper Co.

219 WEST MONROE STREET

CHICAGO

Telephone Randolph 8260

POLYCHROME

SEMI DULL COATED

25 x 38 — 80 and 35 x 45 — 133

Gray, White, Tan, Green, India,
Blue and Ivory

28 x 42 — 99 and 32 x 44 — 119

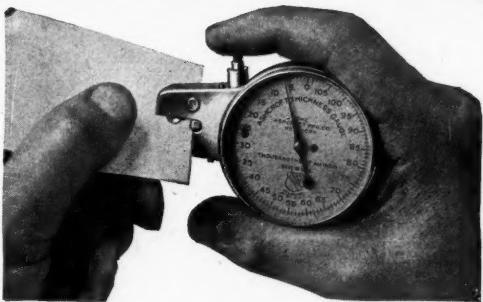
White, Tan, Green and India

25 x 38 — 70 and 35 x 45 — 116

White and India

LARGE STOCKS OF ALL THESE ITEMS CARRIED IN CHICAGO

ASHCROFT Paper Thickness Gauge



For measuring the thickness of paper, cardboard, blotting paper, rubber, felt, cloth and other thin sheet materials. Widely used for many years among printers, paper manufacturers and dealers.

An accurate, precision instrument reading to thousandths of an inch. In testing a coated enamel paper, for instance, the difference between 80 lb., 90 lb. and 100 lb. stock is immediately apparent.

Price \$15.00 . . . Special Discounts to Jobbers

Consolidated Ashcroft Hancock Co., Inc.
Bridgeport, Conn.

Subsidiary of Manning, Maxwell & Moore, Inc.



Any number of colors on one or both sides of paper.
Fastest Flat Bed and Platen Press made.
7500 impressions per hour.

Roll feed—Delivery—Slit and cut into sheets or rewound.
Attachments for perforating, punching, tag reinforcing,
eyeletting, numbering, etc.

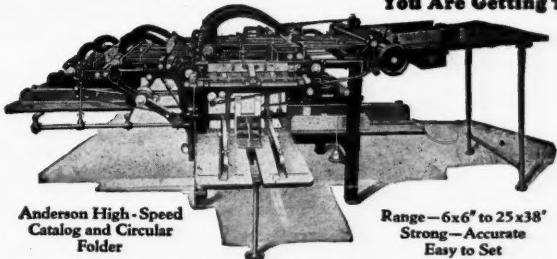
Once through the press completes the job.

New Era Mfg. Company

Straight and Cedar Streets

Paterson, New Jersey

**How Does 5,000 Folded Sheets an Hour
25 x 38 Inch [3 right-angle folds] Compare With What
You Are Getting?**



Anderson High-Speed Catalog and Circular Folder

Range—6x6" to 25x38"
Strong—Accurate
Easy to Set

C. F. ANDERSON & CO., 3225-3231 Calumet Avenue, CHICAGO
Builders of HIGH-SPEED FOLDERS AND BUNDLING PRESSES

**Angle Steel
Equipment**

for
Factory, Shop
and Office

Angle and Sheet
Steel

Stools, Chairs, Desks, Bench Legs,
Tables, Benches, Cabinets, Trucks.
Ask for Catalog "C-I. P."
Agents and Dealers in Principal Cities

ANGLE STEEL STOOL CO.
Plainwell, Mich.

Send for Catalog



**SOUTHWORTH
SYSTEM**

**Humidity Control
Paper Conditioning
RESULTS GUARANTEED!!**

*Southworth Machine Company
PORTLAND, MAINE.*

Mr. Printer:

When you have numbering to do, use AMERICAN
Typographic Numbering Machines. They are:
All Steel . . . Durable . . . Guaranteed
5-wheel model 63, \$8.00 6-wheel model 64, \$10.00

AMERICAN NUMBERING MACHINE CO.
234 Shepherd Avenue Brooklyn, New York

DENNISON GUMMED PAPER

—a Gumming for Every Use

Dennison Manufacturing Co.
FRAMINGHAM MASSACHUSETTS

EFFICIENCY PLUS RELIABILITY = ECONOMY

CLINE ELECTRIC MFG. Co.

NEW YORK CITY, N. Y.

111 W. Washington St., Chicago, Ill.

SAN FRANCISCO, CALIF.

CARMICHAEL RELIEF BLANKETS

(Patented)

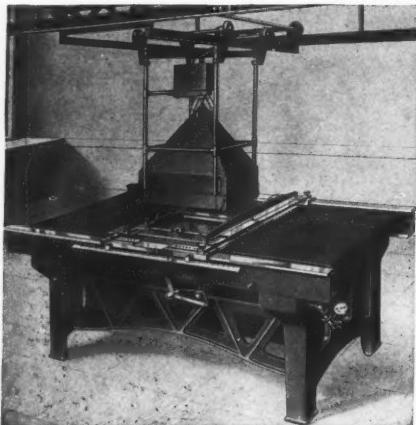
Write for Booklet and Price List

**Cylinder Presses, Platen
Presses, Rotary Presses...**
or any other presses carrying
hard packing can be made ready
in less time, and a decided decrease
in wear on forms is effected when
Carmichael Relief Blankets are used.

CARMICHAEL BLANKET CO., Atlanta, Georgia

Pacific Coast Sales Office: 122 FRONT STREET, SAN FRANCISCO, CALIFORNIA

DIRECTOPLATE



Composing
Machines
make better
offset press
plates than
can be pro-
duced by
the old-
fashioned
hand trans-
fer method.

More in
daily use
than all
other makes
combined.



DIRECTOPLATE PRODUCTS

Directoplate Composing
Machines

Directoplate Photo Engravers'
Cameras

Directoplate Color Precision
Cameras

Directoplate Planograph Cameras

Directoplate Multiple Negative
Cameras

Directoplate Offset Proof Presses

Directoplate Vacuum Printing
Frames

Directoplate Vacuum Printing
Frames

Directoplate Corporation

Ogden Avenue at Lake and Sheldon Streets
CHICAGO, ILLINOIS

TRIANGLE



Metalllic INKS

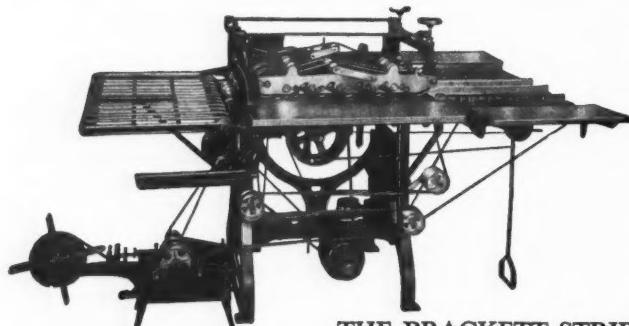
METALLIC INKS are
no longer "tempera-
mental". . . not if you are
using Triangle's metallics.
They work well on any stock
at high production speeds
and they come READY-
MIXED. . . Send trial order.

TRIANGLE INK & COLOR CO., INC.

26-30 FRONT STREET BROOKLYN, N. Y.

Western Service Office: 13 South Third Street, St. Louis, Mo.

The Brackett Double Head Stripping Machine



THE BRACKETT STRIPPING MACHINE CO., TOPEKA, KANSAS

STRIPS:

Side-stitched books.
End sheets.
Library and tight-joint end sheets.
Half-bound and full-bound end
sheets.

Sample books.

Blank books.

Put a strip in the center of any size
sheet up to 28 inches wide.
Applies a strip of cloth or paper to
the back of any flat-backed or
saddle-stitched book.

Takes cardboard and tips a strip of
cloth or paper on the end.

REINFORCES:

Side-stitched or sewed paper-covered
catalogs.

Reinforces in the center of sections.
Reinforces loose-leaf index sheets.
Joins necks and slides of paper boxes.

ECONOMIZES:

This machine strips tighter and better
than is possible to do by hand, and
can handle enameled stock as easily
as any cheaper grade of paper. It will
handle any kind of stripping work,
and with two attendants it will equal
the output of five or ten handstripers.
The size of the work governs
the speed, and the bigger the job,
the more rapid the production. This
machine will save you money and do
your work infinitely better. Let's talk
it over. Write today.



"Cover by Molloy"

There is prestige ready-made and waiting for the catalog which carries a MOLLOY MADE trademark on its back cover — not necessarily because of the trademark, but because of the high attention value invariably found in Molloy Made Covers.

And, looking at it selfishly, there is a generous measure of prestige gained by the printer whose work appears in such covers. He has done his work with all the best that lies within his power. Molloy Made Covers direct attention to his fine printing, giving it the utmost possible resultfulness — and presently the customer returns for more.

These are two excellent reasons for the long-standing success of our policy of printer co-operation. Have you used it?

Simplicity itself! Let us have all the available information about the book in hand, including a copy of the last previous issue, if possible. We will fashion a suggestion for you to show your customer or prospect, with samples and quotation — and you show it when presenting your bid.

Not being printers or binders, we offer you no competition—only co-operation!

WRITE TO US!

The DAVID J. MOLLOY COMPANY
2859 North Western Avenue, Chicago



New York Office : 300 Madison Avenue

Embossography

— a PATENTED process that produces Raised Printing that is HARD, FLEXIBLE and PERMANENT, in all colors including gold and silver. It is the ONLY raised printing process that "Won't scratch off" and that will last forever.

Embossography

— can be produced as fast as any printing press can print. Our automatic "EMBOSSOGRAPHER" receives the stock direct from your press, applies the powder, dusts off the excess and delivers the work to the embossing machine — or if you wish, you can feed the work to it by hand.

Embossography

— is possible ONLY with the use of our Inks and Powder Compounds. Our PATENTED scientific "Camel-Back" thermo machines are the most efficient and economical Heat Generating and Storing units ever manufactured.

Embossography



— the machines are priced from \$100 up (easy terms if desired), heated by Gas or Electricity — every one producing equally as good work. We make machines for every size and purpose — even for cylinder presses, if you wish. Write for details.

THE EMBOSSEOGRAPH PROCESS COMPANY, Inc.

ESTABLISHED 1915

251 WILLIAM STREET NEW YORK, N.Y.

MR. PRINTER: There are EXTRA PROFITS to be made right from your own customers, thru Embossograph process work, and the opportunity for new accounts is practically unlimited. This coupon pinned to your letterhead will bring complete information by return mail.

THEY CLICKED

***4.60 for \$1.84**

Assortment Number One

***4.40 for \$1.76**

Assortment Number Two

The assortment of embellishers or decorations advertised in June are selling like hot cakes. We are asked to put up other assortments. We will start delivery in assortment No. 2 July 10th. Each assortment entirely different. They have met with such ready sale that we will put a new one out every month, and carry them all in stock. Return if not satisfied and get your money without question.

THE STERLING TYPE FOUNDRY

VERMONTVILLE, MICHIGAN, U. S. A.

Glue can be kept at Proper Temperature by Thermostatic Control only

Glue that boils is next to worthless. It loses its sticking quality and becomes little better than paste. To insure your glue at the proper temperature investigate the thermostatically controlled

"HOLD-HEET"

Automatic Pot Glue

Take advantage of our 30 days' free trial offer

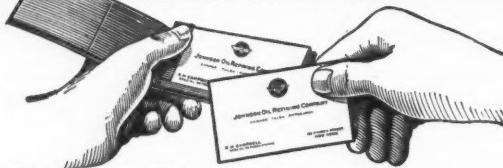
Sizes follow: 1 qt. \$14.00 2 qts. \$17.00
4 qts. 20.00 8 qts. 28.00 110 or 220 Volts

Approved by the Underwriters



RUSSELL ELECTRIC CO., 358 W. Huron Street, Chicago, Ill.

Print CARDS in Book Form!



Wiggins Blank-Scored Cards are sold cut to all standard sizes, and ready for printing. Patent Lever Binder Cases hold tabs of 15 or more cards, and require no binding or stitching. Each card is removed from the tab in the case with perfect edges.

This type of card is preferred by firms and individuals who insist on the best. Write us for a sample assortment NOW—and prove it.

The John B. Wiggins Co., 1152 Fullerton Avenue, Chicago, Ill.

PRINTER'S SPECIAL GRADE
SAMPLE ASSORTMENT LOTS
200 Cards, Business Size - \$1
2 Lever Binder Cases
1,200 Cards, 4 Sizes - - - \$5
8 Lever Binder Cases
2,500 Cards, 4 Sizes - - - \$10
15 Lever Binder Cases

More Profit in Raised Printing

To meet the ever-increasing demand for Raised Printing and to produce it at a profit with a reasonable price use

Flexo Raising Machines and Compounds

Flexo Raising Machines—made in our own factory—are either gas or electric. Unequalled in heating capacity, they can turn out from 2,000 to 3,000 letterheads per hour.

Flexo Raising Compounds—made in our own factory—will produce Gloss, Dull, Gold, Silver or Copper Finish. Requiring less heat than any others, Flexo Raising Compounds when used with Flexo Raising Machines give more production than any on the market. Compounds for All Purposes.

Send for descriptive circular and samples of Raised Printing done with Flexo Raising Compounds and Flexo Raising Machines.

FLEXO MANUFACTURING COMPANY

35 Howard Street Dept. I New York City

ROYLE ENGRAVING MACHINERY

Routing Machines
Bevelers and Lining Bevelers
Circular Saw Tables
Jig Saws and Drills
Type-high Planer
Trimmer-Micro-Edger
Engravers' Ruling Machines
Ellipsograph
Cutters and Accessories

JOHN ROYLE & SONS
PATERSON - NEW JERSEY

Descriptive matter and prices upon request

Your Supply House Sells "HORTON"

VARIABLE 20th CENTURY
SPEED AND INK
PULLEYS FOUNTAINS

Products of the
HORTON MANUFACTURING COMPANY
Minneapolis, Minn., U. S. A.

"Always Satisfactory and Dependable"



The Productimeter

gives the "count" accurately and dependably. Extra rugged construction and reliable mechanism. Large figures.

WRITE FOR CATALOG

DURANT MFG. CO., 653 Buffum St., Milwaukee, Wis.

Ask a representative to call

HARRIS-SEYBOLD-POTTER

General Offices: CLEVELAND, OHIO

Sales Offices: New York, Chicago, San Francisco, Philadelphia, Boston, Dayton Factories: Cleveland; Derby, Conn.; Dayton

THE LARGEST USERS OF ELECTRICAL EQUIPMENT IN THE PRINTING INDUSTRY
ENDORSE CLINE SYSTEM OF MOTOR AND CONTROL EQUIPMENT

CLINE ELECTRIC MFG. CO.

NEW YORK CITY, N. Y.

111 W. Washington St., Chicago, Ill.

SAN FRANCISCO, CALIF.

Best Values

Wanner's Equipment Is Sold Three Ways

1. "As Used," Modern direct from plants.
2. "Repaired," Modern and repaired.
3. "Factory Rebuilt," Modern, rebuilt and set up in our large shop and tested.

You Profit by Our 54 Years' Experience

46x68 Miehle Wesel Final Base.....	\$225.00
46x68 Final Base.....	100.00
13x19 Colts Wesel Grooved Base.....	30.00
300 — 4x4 Warnock Bases.....	.50 to 2.35
450 Warnock Rebuilt Hooks, each.....	1.10
33x46 Pitt Endgrain Base.....	60.00
48x62 Pitt Endgrain Base.....	110.00
22 Monotype Sort Cabinets, each.....	18.00
Auto Call System.....	25.00
Burroughs Adding Machine.....	25.00
60-Case One-Tier Cut Cabinet.....	110.00
45x65 Premier Line-up and Register Table.....	475.00
40-46-53-56 Gas Burners, each.....	15.00
2 — 62" Electric Reflector Sheet Heaters @.....	75.00
11x11 Bench Embosser, roll feed elec.....	110.00
Miller Universal Saw and Router.....	350.00
Carver Steel Die Press.....	300.00
Bench Die Press.....	55.00
Latham Pager.....	100.00
Seybold Balanced 25x37 Standing Press.....	160.00
20 $\frac{3}{4}$ x26 Copy Press.....	45.00
30 $\frac{1}{2}$ Burton Rotary Perforator.....	50.00
No. 500 Heavy Nelson Punch.....	250.00
20x45 Roller Proof Press.....	70.00
30 $\frac{1}{2}$ Advance Power Cutter.....	60.00
11x17 Late Auto Press.....	350.00
12x18 Standard Automatic Jobber.....	125.00
13 $\frac{1}{2}$ x17 Osterlind, repaired.....	225.00
14x22 Thomson 5-C, for C. & C.....	225.00
14x22 Universal for C. & C.....	100.00
10x15 Miller Unit, repaired.....	440.00
51x68 Cottrell Large Cylinder C. & C.....	1700.00
19x24 Babcock Drum, late, repaired.....	400.00
17x22 Scott Drum, late, repaired.....	200.00
23x28 Campbell Two Revolution.....	75.00
26x34 Pony Miehle.....	550.00
25x38 Sheet No. 4 Miehle, modern press, No. 3800.....	1150.00
25x38 Sheet No. 3 $\frac{1}{2}$ Miehle No. 1000.....	950.00
33x46 Bed No. 3 Miehle No. 4000.....	1250.00
43x56 Bed No. 00 Miehle No. 1200.....	1600.00
46x62 Bed No. 4-0 Miehle, spiral gears, with extension pile delivery.....	2000.00
46x65 Bed No. 5-0 Miehle, modern.....	2100.00
46x68 Bed No. 5-0S Miehle with exten- sion pile delivery.....	2700.00

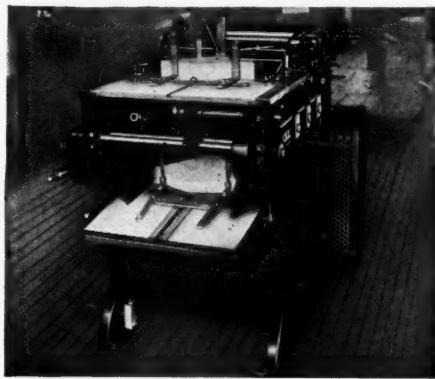
Above machines sold direct from plant floors or our warehouses. Arrangements can be made to ship and erect.

Complete Line New Equipment and Supplies

THE WANNER CO.
716 S. Dearborn Street

Chicago, Illinois

The *only* press that will feed died-out blanks, made-up envelopes and sheet work equally well



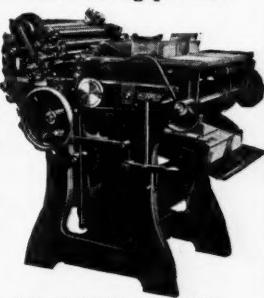
**7,500
Impressions per Hour
From Curved Plates**

On envelopes, bill-heads, office forms and the general run of commercial printing, the S&S Rotary Press is a time and money saver. Especially popular for envelope work, and used by most of the leading envelope makers. Feeds died-out blanks, made-up envelopes or sheet work with equal success.

7,000 to 8,000 impressions per hour is the average conservative speed for general work. Higher speeds are possible, one user averaging 8,600 impressions over a long period.

Any stock from tissue to light cardboard is successfully fed. All parts are readily accessible and operation and adjustment are very simple.

Write for full details of this unusually efficient press—no obligation.



STOKES & SMITH CO.

Summerdale Avenue near Roosevelt Boulevard

PHILADELPHIA, PA.

BRITISH OFFICE: 23 Goswell Road, LONDON, E. C. 1

THERE IS A SWIGART PAPER FOR EVERY PRINTING NEED

PRINTING PAPERS

*— of Beauty and Character
for Service and Utility*

SWIGART

PAPER CO. • CHICAGO

723 So. Wells Street Telephone Wabash 2525

HEADQUARTERS for KNOWN STANDARD PAPERS for ALL PRINTING PURPOSES

FRANK B. BERRY • Telephone Algonquin 1620 • WM. J. MINGLE

BERRY-MINGLE CO. INC PRINTING PRODUCTION ENGINEERS

DESIGNERS and builders of special equipment to meet the economic production requirements of the present day printing and publishing plant.

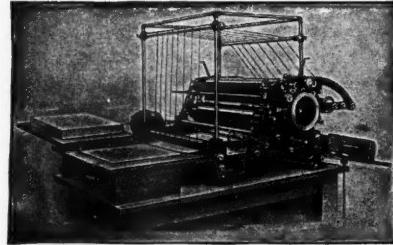
SPECIALISTS in selection and sale of machinery for increased production.

CONSULTANTS in construction, design, and plan of arrangement of buildings to meet printing and publishing needs.

Flatiron Building, 175 Fifth Avenue at 23rd Street, New York

INTRODUCING THE "SMALL REINHARDT"

PERFORATES
CUTS

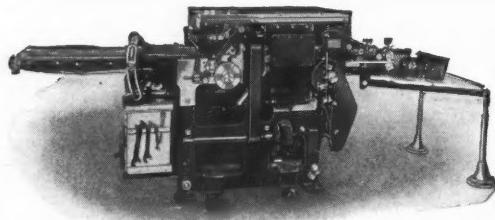


RULES
CREASES

ALL IN ONE OPERATION

With this machine ruling is no more an art—it can be done by anyone. An indispensable machine for every printer or bookbinder. Large stock of machines and parts. Call for demonstration.

Hoffmann Type & Engraving Co., 114-116 E. 13th St., N. Y. City



Minus the Mess

BRONZING can be done profitably, beautiful work, and without the usual mess. COLUMBIA BRONZERS offer you a chance to beat competition—to seek work which others try to dodge.

Can be used automatically with any press equipped with a mechanical delivery. Portable; can be moved from one press to another. Thick stock or thin; fine lines and small letters, or heavy solids, or both. Nine sizes, for various requirements. . . . Write for Printed Matter.

Columbia Printing Machinery Corp'n
100 Beekman Street
New York, N. Y.

COLUMBIA BRONZERS

STAT-ERAD

APPROVED BY
NATIONAL BOARD OF FIRE
UNDERWRITERS



PATENTED OCT. 18TH, 1921

The Electric Neutralizer

Easily Installed on Any Press

Operates from regular electric supply line, through transformer which we furnish. Equally effective on all flat-bed cylinder presses. Will ship on fifteen days' trial. Give press equipment, current and voltage.

J. & W. JOLLY, Inc. Holyoke - Massachusetts

Canadian Agents:
Toronto Type Foundry Co., Ltd., Toronto, Ont.



AN ALL-PURPOSE PROOF PRESS

Potter Proof Presses are fast and reliable for galley proofs and all the ordinary proofing requirements.

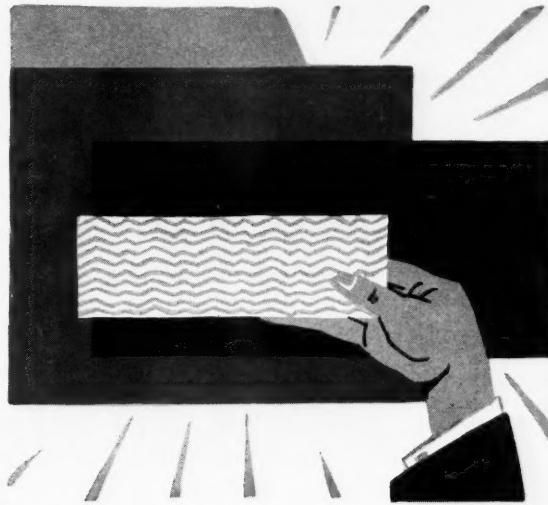
They also have capacity for doing more than ordinary proofing. With grippers and guides, a feedboard and inker like a cylinder printing press, they are equal to all occasions, and especially where exceptionally fine proofs are required.

For quality proofs install a Potter Proof Press

HACKER MFG. CO.

320 South Honore Street, Chicago, Illinois

**THE BEST SERVICE YOU
CAN GIVE A BANKER IS
NOT CONCERNED WITH
PRICE —**



The best service you can give a banker is to see that the check paper he orders from you stands for safety, strength and dignity.

Most bankers know that with checks they can't afford to neglect appearances.

You know—and he knows—that a well lithographed check on National Safety Paper is an important support to the substantial dignity of his bank. When you recommend it, you recommend the nation's *standard* check paper.

You will benefit too—not only in the matter of profit—but in the ease of handling National Safety Paper. No picking, no linting, no stretching. It takes offset lithography beautifully and feeds and delivers perfectly.

Identify National Safety Paper by its wavy lines.



Cleanliness encourages quality work

BRIGHT and sanitary workrooms have a marked effect upon the industry of your workers, on the quality of their output. Use Oakite cleaning materials in your shop and benefit by the cleanliness they insure.

Wherever dirt has a chance to lodge—on floors, walls, woodwork, windows, machinery—Oakite cleaning will drive it out, with speed, thoroughness, and marked economies in labor and materials.

Let our nearest Service Man coöperate with you in applying the Oakite cleaning methods to your plant. Phone or write and he will call.

Oakite Service Men, cleaning specialists, are located in the leading industrial centers of the United States and Canada

Manufactured only by

OAKITE PRODUCTS, INC., 32H Thames St., NEW YORK

OAKITE
TRADE MARK REG. U. S. PAT. OFF.
Industrial Cleaning Materials and Methods

"NORTHWESTERN"

**Push-
Button
Control
Motors**



Under all conditions . . .

but even under the hard 24-hour day condition you can count on Northwestern Motors doing their jobs smoothly, surely and well.

Our illustrated folder and price list describing these motors will be a revelation, as our prices compare favorably with the older types on the market without push-button control. Write for this folder.

Northwestern Electric Co.

408-16 S. Hoyne Ave.

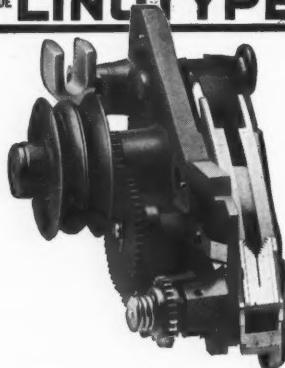
Chicago, Ill., U.S.A.

2226 South San Pedro Street, Los Angeles, Cal.; 43 South Third Street, Minneapolis, Minn.; 3-260 General Motors Building, Detroit, Mich.



10 South 18th St., Philadelphia, Pa.; 100 Pearl St., Boston, Mass.; 97 Reade Street, New York City; 65 Bellwoods Ave., Toronto, Ontario, Canada.

• TRADE **LINOTYPE** MARK •



Slow Speed Assembler

The assembler belt moves at the same speed, but the star wheel is geared down to half-speed, giving smoother assembly, eliminating transpositions, causing less wear on matrices and star wheel.

This improvement is applicable to all standard Linotype models. It is made as a complete assembly which any machinist or operator can apply in a few minutes.

Write to the nearest Linotype agency for particulars.

Mergenthaler Linotype Company

Brooklyn, New York

SAN FRANCISCO CHICAGO NEW ORLEANS
CANADIAN LINOTYPE, LIMITED, TORONTO 2

Representatives in the Principal Cities of the World

MITERS BY POWER

Are **PERFECT**—No
Daylight Corners



AMSCO **POWER MITERING MACHINE**

Manufactured by

AMERICAN STEEL CHASE CO.

126 Centre Street New York

FOR SALE BY ALL DEALERS

FOLLOW THE AMSCO LINE

TO GREATER ACCURACY

PEERLESS **BLACK**

THE ink you use is just as important as careful make-ready and press work! To give good results, an ink must be smooth flowing, lustrous, dense and strong. This is especially important of blacks.

Black ink made with **PEERLESS** is every one of these things!

Your inkmaker probably uses **PEERLESS**, but you might ask him. It's a very good thing to be sure of!

THE
PEERLESS CARBON
BLACK CO.
PITTSBURGH, PA.
Sole Selling Agents
BINNEY & SMITH CO.
41 E. 42nd STREET,
NEW YORK CITY



Park Spray

Humidification Systems

Installed in the Cylinder Pressroom
of Evans-Winter-Hebb, Inc.

DETROIT, MICHIGAN

after rigid investigation
and comparison ~ ~ ~

Send for Booklet No. 927
"Print Shop Air Conditioning"

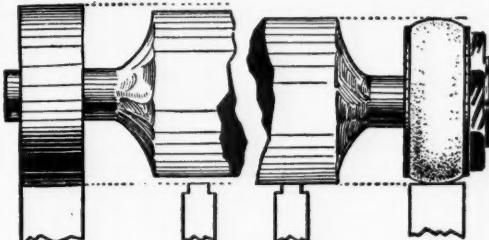
Parks-Cramer Company
972 Main Street ~ Fitchburg, Mass.

RE-ORDERS

are the best proof

The re-orders that come to us are, we believe, the best proof that printers are appreciating the time-saving and saving of wear on the rollers when they use Morgan Expansion Roller Trucks.

Easily adjustable to fit any roller. Even pressure and a clean, good job.



PRICES PER SET

8 x 12 Set of Six . . . \$7.75	12 x 18 Set of Six . . . \$9.00
10 x 15 Set of Six . . . 8.00	14½x22 Set of Eight 12.00

Your dealer has them—or write direct to us

**Morgan Expansion Roller Truck
Company**

1719 North Cahuenga Avenue, Los Angeles, Cal.

Designers
Makers
of
Printing
Plates

BLOMGREN BROS. & CO.
512 Sherman St. Chicago, Ill.

Speed!



K-L gets it with MONITOR Stitchers

Kenfield-Leach Co., Chicago, certainly get their money's worth out of MONITOR Stitchers. For eighteen years they've been using these remarkable machines. MONITORS click along all day at practically any speed you want. Thick work—thin work—it's all the same to these great little stitchers. They do *any* stitching swiftly, accurately, at low cost. Always on the job, too. Strong, rugged—fit for a lifetime of hard work.

Write Latham on bindery problems

LATHAM MACHINERY CO.

1147 FULTON STREET, CHICAGO
NEW YORK PHILADELPHIA BOSTON
461 Eighth Ave. The Bourse 531 Atlantic Ave.

**Genuine ROGERS
PAPER KNIFE GRINDER
[ALL SIZES]**



Keep your knives in your own plant. Install a Rogers Grinder and sharpen your own knives. A Rogers helps to keep your plant in full production, no delays. Tell us the length of your knives and we will send you full information.

**Samuel C.
Rogers & Co.**
192 Dutton Ave.
Buffalo, N.Y.

SLIPSHEET WITH AIR

**F Adjustable Non-Offset
FRAMES Production = \$**

Saves Time—Eliminates Offsetting

Built for Miehle Verticals, Kellys, Miller Simplex, and all cylinders, with or without extension deliveries.

Used by the best printers in the Metropolitan District. Write or phone and have a representative give you a demonstration.

Salesmen wanted—Leads furnished

PRINTERS' SPECIALTY CO.
253 Broadway
New York [Patented, 1928] **Telephone Barclay 8111**

**Current Offerings in
2 Rev. Cylinder
Presses . . .**

5-0 Miehle, bed size 46 x 65
No. 1 Miehle, bed size 39 x 53
49 x 66 "G.Y." Premier Cylinder Press
No. 1 Pony Miehle, bed size 26 x 34½

The above machines all represent exceptional savings over the price of similar new equipment. Write for further details.

H **Thomas W. Hall Co., Inc.**
512 West 41st Street
New York City

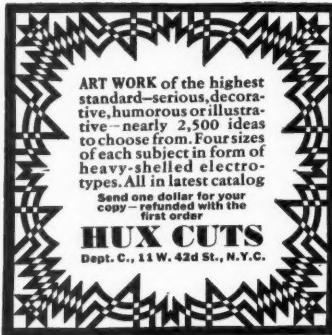
Have you received the latest issue of the "Hall Broadcaster"?

**The MOHR
Lino-Saw**

The MOHR Lino-Saw automatically measures and saws the slugs at the typecasting machine. It pays for itself within 3 to 12 months.

For further details write

Mohr Lino-Saw Company
609-613 West Lake Street
CHICAGO, ILL.



HUX CUTS
Dept. C., 11 W. 42d St., N.Y.C.

**AMERICAN
FINISHING CO.**

E. S. De LEON, Proprietor

*Finishers to Lithographers'
and Printers' Trade*

Varnishing, Gummimg, Tinning
Hangers, Open Die Cutting,
Roughing, Paraffining, Etc.

Office and factory
500 South Peoria St., Chicago
Telephone Haymarket 2446

...THERE IS A WESTON PAPER FOR
ANY USE THAT DESERVES THE BEST.

WRITE FOR SAMPLES

Byron Weston Company
DALTON, MASSACHUSETTS

Put your printing press and printing-house
motor control problems up to Monitor.

If it can be done with a motor...

Monitor does it automatically
MONITOR CONTROLLER COMPANY, Baltimore, Md.

**THE WING ALUMINUM
MAILER** *will increase the efficiency
of your mailing room*

Let us tell you more about the label
pasting system of addressing

CHAUNCEY WING'S SONS, GREENFIELD, MASS.



ENGDAHL BINDERY
Edition Book Binders

"Books Bound by Us Are Bound to Satisfy"
1036 WEST VAN BUREN STREET
CHICAGO, ILLINOIS • Telephone Monroe 6062



Mailing Lists

Will help you increase sales
Send for FREE catalog giving counts and prices on
thousands of classified names of your best pros-
pective customers—National, State and Local—In-
dividuals, Professions, Business Concerns.

99% Guaranteed
by refund of 5¢ each

ROSS-Gould Co. 315 N. 10th St. St. Louis

ROBERTS
Make money on numbering jobs

ROBERTS NUMBERING MACHINE CO.
694-710 JAMAICA AVENUE BROOKLYN, N.Y.

numbering machines

Old Hampshire Bond

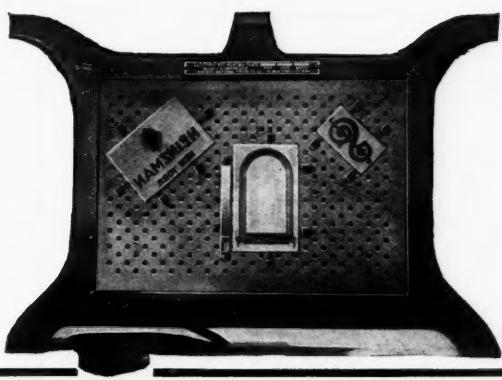
FOR business stationery,
documents and mailings.
White—and twelve superb
colors—and envelopes.



WRITE for booklet of
colors and weights.
Hampshire Paper Co.,
South Hadley Falls, Mass.

The New HOE **SUPER OFFSET PRESS**
has a normal running
speed of 3,600 an hour

R. HOE & CO., Inc., 138th St. and East River, New York



THOMSON ELECTRIC DIE HEATER

A self-contained unit, for hot and cold embossing, permanently fixed in a chase to fit any standard make or size of platen printing press, light embosser, or cutter and creaser, 10 x 15 or larger.

Equipped with a four-point snap switch for regulating the temperature—high (full heat), medium (two-thirds heat), low (one-third heat), and off (no heat). Temper-

ature of 300 to 350 degrees can be developed in 20 to 30 minutes, and all heaters are tested up to 400 degrees. Furnished for standard quarter-inch engraved dies, and equipped with Bunter-Post registering screws. Can be used with either alternating or direct current.

Write for printed matter which describes this equipment in detail.

THOMSON-NATIONAL PRESS CO., Inc., Franklin, Mass.

NEW YORK: Printing Crafts Building, 461 Eighth Ave.

CHICAGO: Fisher Building, 343 South Dearborn St.

Buy from Hood-Falco!

In offering rebuilt equipment we do so with sincere belief that the purchaser is entitled to expect a dependable machine, one that will deliver its quota over any given working day, day after day. July offerings:

Cylinder Presses

- 4 — 3/0 two-color Michles, bed size 45½ x 62, with Dexter suction pile feeders and extension deliveries.
- 1 — 7/0 Michle, bed size 51x74.
- 1 — 6/0 Michle, bed size 51x58, with Cross feeder and extension delivery.
- 2 — 5/0 Special Michles, bed size 46x68.
- 2 — 5/0 Michles, bed size 46x65.
- 2 — 4/0 Michles, bed size 46x62, 2 with Rouse lifts and extension delivery.
- 2 — 2/0 Michles, bed size 43x56.
- 3 — No. 1 Michles, bed size 39x53.
- 3 — No. 2 Michles, bed size 35x50.
- 2 — No. 3 Michles, bed size 33x46.
- 2 — No. 4 3-R Michles, 1 with Dexter suction pile feeder (bed size 30x42).
- 1 — Hoe Cutter and Creaser with printing attachment, bed size 38x55.
- 1 — Cottrell Cutter and Creaser, bed size 51x68.
- 1 — GI Premier, bed size 49x66.
- 1 — GI Premier, bed size 33x45.

Job Presses

- 2 — Style B Kellys with ext. del.
- 1 — 12x18 Craftaman.
- 1 — 12x18 Miller Unit.
- 2 — 10x15 Miller Units.
- 1 — 8x12 Miller Unit.

Folders

- 1 — Dexter 36x48.
- 1 — Dexter Jobbing Folder.
- 1 — Cleveland Model C.
- 1 — Cleveland Model E.
- 1 — Hall Single Fold.

Cutters

- 1 — 68-inch Oswego, Automatic Clamp.
- 1 — 34-inch Oswego, Hand Clamp.
- 1 — 30-inch Hand Cutter.
- 1 — 30-inch C. & P. Hand Cutter.

Miscellaneous Equipment

- 1 — UPM Bronzer with Hollingsworth Conveyor.
- 1 — Century Fuchs & Lang Bronzer 26x34.
- 1 — Berry Lift 70-inch.
- 1 — Bunn Tying Machine.
- 1 — No. 4 Boston Wire Stitcher.
- 1 — Morrison Wire Stitcher.
- 2 — Monotype Casters.
- 2 — Monotype Keyboards.
- Warnock Base and Hooks.
- 1 — Washington Hand Proof Press.
- 3 — Barrett-Craven Lift Trucks.

Our stock, the largest available, is continually changing. Whatever you need — Write, Phone or Wire

HOOD-FALCO CORPORATION

New York Office
225 VARICK STREET
Telephone Walker 1554

Boston Office
476 ATLANTIC AVENUE
Telephone Hancock 3115

Chicago Office
343 S. DEARBORN STREET
Telephone Harrison 9621

TEN DOLLAR SAVING FEATURES

Any Change
in a
Few
Seconds



PATENT
PENDING

MULTIFORM "DUMORE"

Saws, Trims, Underscuts,
Miter, Mortises, Bevels,
Drills, Grinds, Routs,
Tight Planes

SIMPLY
GREAT

J. A. RICHARDS CO., KALAMAZOO

METALS

Linotype, Intertype, Monotype,
Stereotype. Special Mixtures.

QUALITY FIRST, LAST
AND ALL THE TIME

E.W. Blatchford Co.

811-815 Transportation Building, Chicago
World Building, New York City

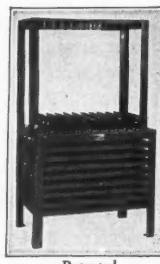
REBUILT HARRIS AUTOMATIC PRESSES

All Sizes and Models

KONECKY BROTHERS
252 Pennsylvania Ave. Brooklyn, N.Y.
Phone Glenmore 5146

WESTERN REPRESENTATIVE
JAMES T. SHERMAN
1014 Fisher Bldg. Chicago, Ill.
Phone Harrison 9621

REID LINOTYPE MAGAZINE RACK



Costs less, more
efficient, made
up for any size,
standard sizes in
stock, all iron and
steel, fire proof,
saves floor space,
no possible damage
to magazines.
Write for descriptive
matter.

Manufactured and Sold by
William Reid & Company
537 S. La Salle St.
Chicago, Ill.

Rebuilt Printing Machinery

We have a number of Miehles and other Cylinder Presses, Gordons, Colt's Presses, and Paper Cutters on our floor that are thoroughly rebuilt and guaranteed. Write for list.

Address Dept. "B"

Printers' Machinery Corp.
410 South Clinton Street Chicago, Ill.

Supreme Brand

Flexible Tabbing Composition

Supreme Brand is a rubber-like composition which will liquefy with a minimum amount of heat when placed in a double or jacketed glue pot.

Combines Strength,
Flexibility,
Elasticity,
Economy

Absolutely
Guaranteed



LAYTON ELASTIC GLUE CO.
1244-46 N. Central Park Ave.
CHICAGO, ILL.



Counters that count are usually
REDINGTON'S

Ask your dealer or order direct

F. B. REDINGTON CO.
109 South Sangamon Street Chicago

Grammer Paraffine Process for the prevention of offset in printing

ACME GEAR CO., Inc.
701 Wood Street Philadelphia, Pa.

They "Pull" Profits for Printers

Selling ideas; snappy *pulling* copy and illustrations for printers' advertising folders, blotters, post cards. Our charges are moderate. Write today telling us your needs.

TRIAD DIRECT ADVERTISING SERVICE
ALBERT HIGHTON HUBERT MORLEY
600 West Jackson Boulevard Chicago, Illinois

BARNES-CROSBY COMPANY
E. W. HOUSER, PRES.
ADVERTISING ART STUDIOS
PHOTO-ENGRAVING SHOPS
COMMERCIAL PHOTOGRAPHERS
9-NORTH FRANKLIN ST. COR. MADISON ST.
CHICAGO ILL.

VELLUMS and FABRICS

For Commercial Printers

Lithographers, Engravers, Novelty Manufacturers, Blue Printers
Send for samples and prices in sheets or rolls

Manufactured by
WILLIAMS, BROWN & EARLE, Inc., 918 Chestnut St., Phila., Pa.

EMBOSSING IS EASY IF YOU USE Stewart's Embossing Board

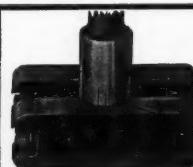
Simple, Economical, Durable. Sheets, 5 3/4 x 9 1/2 inches

—\$1.25 a Dozen, Postpaid—

THE INLAND PRINTER CO., 330 S. Wells Street, Chicago

PRESSES for Lithographers, Printers,
Folding Box Manufacturers,
WE HAVE THE PRESS and Newspaper Publishers.

WALTER SCOTT & CO., Plainfield, New Jersey



THE BEST QUOIN For Every Purpose

Over 10,000,000 Sold

Samuel Stephens and Wickersham
Quoin Company
174 Fort-Hill Square, Boston, Mass., U. S. A.

THE TYPE OF TODAY
AND TOMORROW

FUTURA

LIGHT · MEDIUM · BOLD

THE BAUER TYPE FOUNDRY · INC
235-247 EAST 45th STREET · NEW YORK

REFLECTING GAS HEATERS

Are Patented

Notice to the Trade:

The Utility Heater Co. has collected damages and royalties from five infringers of its patents, and two other infringers have stopped voluntarily and promised to refrain.

This is the strongest evidence of the superiority of the Reflecting Gas Heaters for Automatic Printing Presses.

Another infringement has just appeared, and this is notice that the printer is as liable as the manufacturer. Patent No. 1,530,932 is jointly owned by Charles H. Cochran of New York and Geo. R. Smith of Chicago. It covers broadly all adjustable reflecting gas heaters for printing presses, and also all use of two or more rows of flames on such adjustable heaters.

UTILITY HEATER CO.

Manufacturers of
Gas and Electric Heaters of All Models
for Every Make of Printing Press

Manufacturers of
Pure Air Humidizers and Waste Steam
Humidizers

239 CENTRE STREET · NEW YORK CITY



Rotary
Perforating
Machine

PEERLESS BINDERY EQUIPMENT

Time lost in the Bindery costs just as much as time lost in the Press Room. Peerless Bindery equipment will finish the printed job neatly and without trouble or loss of time.

WE MANUFACTURE

Rotary Perforating Machines. Power Round Hole Perforating Machines. Foot Power Round Hole Perforating Machines. Power Punching Machines. Foot Power Punching Machines. Tab Cutting Machines. Celluloid Taping Machines. Numbering and Paging Machines.

Write for catalogue, terms and trade-in proposition

NYGREN-DAHLY COMPANY
218-230 N. JEFFERSON STREET CHICAGO, ILLINOIS

New! { THIRD EDITION } MODERN TYPE DISPLAY

By
J. L. FRAZIER



"Modern Type Display," perhaps the largest-selling book on display typography in print today, has been revised, extended, and improved in text. It is a comprehensive, carefully organized work on display typography. It covers the subject from the ground up, on the basis of sound principles the understanding and application of which make attractive and effective results certain. These chapter headings disclose the book's comprehensive scope: Fundamentals of Display; Contrast; Subordination and Emphasis; White Space and Margins; Type Styles in Display; Capitals, Lower-Case, and Italics; Interpretative Display: a Summary; Rules in Type Display; Shape Harmony; Tone Harmony and Contrast; Decorative Borders; Initial Letters; The Use of Ornament; Proportion; Symmetry and Balance; Contour.

A complete course of instruction in the essentials of effective display typography, at \$6.00 a copy postpaid.

Special Combination Offer on Mr. Frazier's Two Books

While ordering the new "Modern Type Display," recognize a real value by adding \$2.50 for a copy of "Type Lore," which sells regularly at \$5.00. Get these two authoritative texts for \$8.50! "Type Lore" gives you the important highlights of typographical history, combined with practical suggestions for the use of important type faces of the various classifications. It supplements "Modern Type Display" most admirably. You need both of these books!

Address Orders to:

THE INLAND PRINTER, 330 S. WELLS STREET, CHICAGO

BARGAINS

We carry the largest stocks in Job Lots of Perfects and Seconds in the World. At all times we have bargains in the following lines:

Blanks—Coated one and two sides.	Folding Enamel—Extra Strong, the best of its kind.
Blotting.	Litho Label.
Bonds—White and Colors.	Manila—Document.
Book Papers—Enamel, M. F., S. & S. C., Eng. Fin., Eggshell, etc., in White and Colors.	Mimeograph.
Box Boards.	Offset Papers.
Bristols—Index and Satin.	Post Card—Coated and uncoated.
Card Boards.	Railroad Board.
Check Book Cover.	Tough Check.
Cover—Embossing.	Second Sheets.
	As well as miscellaneous Job Lots of every kind and description.

BARGAIN PAPER HOUSE 423 West Ontario St.

Chicago, Ill.
Phone: Superior 7252

Two Branch Offices:
PITTSBURGH, PA. 209 Ninth Street, Phone Grant 103
MILWAUKEE, WIS. 204 Grand Ave., Phone Grand 2802

BARGAIN PAPER HOUSE 423 W. Ontario St. Chicago, Ill.

Place our name on list to receive your monthly price list every month.

Name.....
Address.....
City.....

A NEW BOOK for Pressmen

Practical Hints on Presswork

By EUGENE ST. JOHN

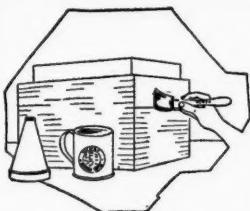
This book is a compilation of suggestions for assisting the pressman in overcoming many of the problems that arise in his everyday work.

Written in a thoroughly practical manner by a practical pressman, it fills a long-felt need.

It is bound with a flexible cover, in a convenient size, gold-stamped and contains over two hundred pages of helpful material for the pressman.

Price, \$3.00 Postpaid

THE INLAND PRINTER
330 S. Wells Street
Chicago, Illinois



Applied cold with a brush. Dries in three to five minutes per coat.

COLORS: Red or Natural

NUREX supplied through all Printers' Supply Houses

Requires No Heating!

NUREX Tabbing Compound

SAVES 50 PER CENT IN LABOR

NUREX—the only Non-Inflammable Tabbing Compound on the market. BEWARE OF IMITATIONS! NUREX—Always ready for use—Must not be heated—Applied cold—Always dries in 3 to 5 minutes per coat—Does not become brittle—Never gets sticky in hot or damp weather—Never cracks under the cutter.

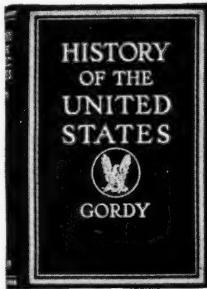
Put up in Gallons or Quarts Government Measure

(Patented
June 1, 1920,
and
January 6, 1925)



A Flexible Tabbing Compound

THE LEE HARDWARE CO., Salina, Kansas, U. S. A.



BINDING BOOKS for Young America

Every year Brock & Rankin craftsmanship in book binding is applied to millions of books for the rough and tumble service of our American school children.

This, in addition to our work for the parents in every branch of American industry from coast to coast.

Commercial Book Binding at its best

BROCK & RANKIN

619 So. La Salle Street

Chicago, Illinois

Established 1892 - - - Daily Capacity, 45,000 Books

Rebuilt and Guaranteed Machinery

Finished on our factory floor for prompt shipment and at attractive prices

56" Miehle, spiral gears (Cross feeder)	28" Whitlock High-Speed Pony
53" Miehle, spiral gears	Kelly Press, Style B
50" Miehle, spiral gears	Miehle Vertical
41" Miehle, 4-roller	Model B Cleveland Feeder,
44" Miehle, 2-roller (Cross Feeder)	latest pile type
40" Miehle, 2-roller	44" Seybold Oswego Automatic Cutter
34" Miehle Pony (Cross Feeder)	44", 40", 32" Seybold Automatic Cutters, brand new
34" Miehle Pony, rear delivery	Dexter Folders and Feeders
55" Babcock Optimus	38" and 44" Hickok Rulers,
43" Babcock Optimus	3-beam, automatic, with feeders and motors
42" Whitlock, 4-roller	Hickok Paging Machine,
40" Whitlock, 2-roller	latest style, with motor

Every machine is *completely rebuilt*, and workmanship, material, construction and finish warranted first class in all particulars, and when in competent hands capable of the same service as when new.

If you do not see listed the machine you want, write for our complete list

Dodson Printers Supply Company

75 Forsyth S. W., Atlanta, Ga.

Established More Than Forty-five Years as the Leading Southern Dealer in New and Rebuilt Machinery for Printers, Publishers, Bookbinders, Box Makers and Related Trades

THE FASTEST SELLING FOLDERS IN AMERICA

Because:

SIMPLICITY =

Distributed Only by Our Own Branches in 18 Principal Cities

Free Trial
Without Obligation

RUSSELL ERNEST BAUM

HAIR-LINE ACCURACY
NO SPOILAGE
EASE OF OPERATION
LOW FIRST COST
LOW UPKEEP

615 Chestnut Street
PHILADELPHIA

THE INLAND PRINTER

*The Leading Business and Technical Journal of the World
in the Printing and Allied Industries*

ELDON H. GLEASON, Business Manager

Western Advertising
WILLIAM R. JOYCE
330 South Wells Street
Chicago, Illinois

Eastern Advertising
C. R. BEERS
1 East 42d Street
New York City

INDEX TO ADVERTISERS for July, 1929

PAGE	PAGE
Acme Gear Co.....	156
Allied Paper Mills.....	128
American Finishing Co.....	154
American Numbering Machine Co.....	145
American Steel Chase Co.....	152
American Type Founders Co.....	14, 26
Anderson, C. F., & Co.....	145
Angle Steel Stool Co.....	145
Austin Co.....	33
Avery, Arthur	24
Babcock Printing Press Mfg. Co.....	37
Bahnson Co.....	26
Bargain Paper House.....	158
Barnes-Crosby Co.....	156
Bauer Type Foundry.....	157
Baum, Russell Ernest.....	159
Beckett Paper Co.....	124
Beckwith Machine Co.....	157
Berry-Mingle Co., Inc.....	150
Bingham's, Sam'l, Son Mfg. Co.....	13
Binney & Smith Co.....	152
Blake Process Machine Co., Inc.....	144
Blatchford, E. W., Co.....	156
Blomgren Bros. & Co.....	153
Boston Wire Stitcher.....	26
Brackett Stripping Machine Co.....	146
Bradner Smith & Co.....	123
Brandtjen & Kluge, Inc.....	34
Brock & Rankin.....	159
Butler Paper Corporations.....	142
Cantine, The Martin, Co.....	15
Carmichael Blanket Co.....	146
Challenge Machinery Co.....	6
Chandler & Price Co.....	30-31
Cheshire & Greenfield Mfg. Co.....	21
Cleveland Folding Machine Co.....	11
Cline Electric Mfg. Co.....	122, 145, 148
Collins, A. M., Mfg. Co.....	19
Columbiq Printing Machinery Corp.....	150
Consolidated Ashcroft Hancock Co.....	145
Craftsman Line-up Table Corp.....	32
Craig Sales Corp.....	32
Cromwell Paper Company.....	Cover
Cutler-Hammer Mfg. Co.....	29
Dennison Mfg. Co.....	145
Dexter Folder Co.....	7, 38
Directoplate Corporation	146
Dodson Printers Supply Co.....	159
Doyle, J. E., Co.....	120
DuPont, E. I., de Nemours & Co.....	134
Durant Mfg. Co.....	148
Embossograph Process Co.....	147
Engdahl Bindery	154
Flexo Manufacturing Co.....	148
Force, Wm. A., Co.....	40
General Electric Co.....	12
Gilbert Paper Co.....	127
Goss Printing Press Co.....	129
Hacker Mfg. Co.....	151
Hall, A. W., Company.....	36
Hall, Thos. W., Co.....	154
Hamilton Mfg. Co.....	4, 25, 46
Hammermill Co.....	143
Hampshire Paper Co.....	154
Harris-Seybold-Potter Co.....	148
Heinrich, H. H.....	45
Henschel, C. B., Mfg. Co.....	122
Hickok, W. O., Mfg. Co.....	144
Hill-Curtis Co.....	41
Hoe, R., & Co.....	154
Hoffmann Type & Engraving Co.....	150
Holliston Mills.....	132
Hood-Falco Corporation	155
Horton Manufacturing Co.....	148
Howard Paper Co.....	125
Huebner-Bleistein Patents Co.....	28
Hux-Cuts	154
Jennison-Wright Co.....	42
Johnson, Chas. Encl.....	Insert facing page 16
Jolly, J. & W.....	150
Keratol Co.....	126
Kimble Electric Co.....	5
Knowlton Brothers.....	Insert facing page 32
Konecky Brothers	156
LaMonte, George, & Son.....	151
Lanston Monotype Machine Co.....	35
Latham Machinery Co.....	153
Layton Elastic Glue Co.....	156
Lee Hardware Co.....	159
Ludlow Typograph Co.....	1
Megill, The Edw. L., Co.....	119
Meisel Press Mfg. Co.....	38
Mergenthaler Linotype Co.....	Cover, 152
Mills Refining Co.....	2
Miller Printing Machinery Co.....	47
Mohr Lino-Saw Co.....	154
Molloy, David J., Co.....	147
Monitor Controller Co.....	154
Monomet Co., The.....	20
Morgan Expansion Roller Truck Co.....	153
Morgans & Wilcox Mfg. Co.....	144
Munising Paper Co.....	137
Neenah Paper Co.....	140-141
Nelson, C. B., & Co.....	44
New Era Mfg. Co.....	145
Northwestern Electric Co.....	152
Nygren-Dahly Co.....	157
Oakite Products, Inc.....	151
Oakleaf Mills	122
Parks-Cramer Co.....	153
Pleger, John J., Co.....	122
Printers' Machinery Corp.....	156
Printers' Specialty Co.....	154
Reading Paper Mills	136
Redington, F. B., Co.....	156
Reid, Wm., & Co.....	156
Rich & McLean, Inc.....	9
Richards, J. A., Co.....	156
Robbins, The Sabin, Paper Co.....	130-131
Roberts Numbering Machine Co.....	154
Rogers, Samuel C., & Co.....	154
Rosback, F. P., Co.....	22
Ross-Gould Co.....	154
Royle, John, & Sons.....	148
Russell Electric Co.....	148
Salins, Howard D.....	43
Scott, Walter, & Co.....	156
Seaman Paper Co.....	135
Sheridan, T. W. & C. B., Co.....	27
Southworth Machine Co.....	145
Stand Pat Easel Co.....	121
Stephens & Wickersham Quoin Co.....	156
Sterling Type Foundry	148
Stokes & Smith Co.....	149
Swigart Paper Co.....	150
Thompson Cabinet Co.....	45
Thomson-National Press Co.....	155
TriAd Direct Advertising Service.....	156
Triangle Ink & Color Co.....	146
U. P. M.-Kidder Press Co.....	10
United Typothetae of America.....	138
Utility Heater Co.....	157
Vandercook & Sons	8
Wanner Co., The.....	149
Want Advertisements	119
Warren, S. D., Co.....	139
Western States Envelope Co.....	122
Weston, Byron, Co.....	154
West Virginia Pulp & Paper Co.....	Insert facing page 8
Wetter Numbering Machine Co.....	122
White, James, Paper Co.....	144
Whiting-Plover Paper Co.....	23
Wiggins, John B., Co.....	148
Williams, Brown & Earle.....	156
Willson Works	17
Wing's, Chauncey, Sons.....	154
Wood, Nathan & Virkus.....	Cover
Wright, J. T., Co.....	39
York Heating & Ventilating Corp.....	44

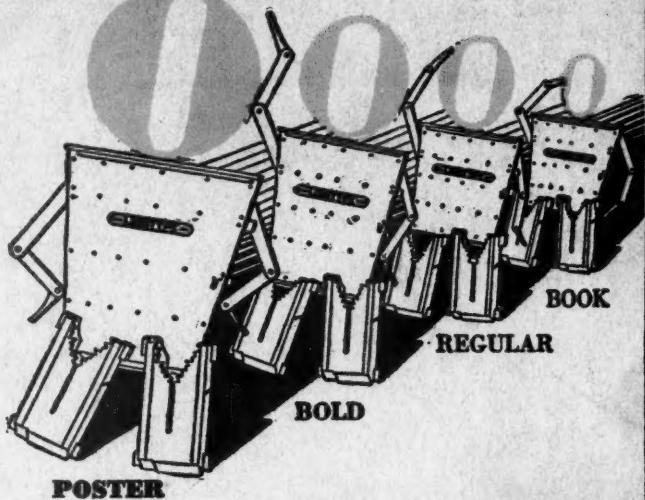


Unrivaled in performance—
unequaled in quality—that
is why Cromwell Special
Prepared Tympan is
Unconditionally Guaranteed!

*Just ask
the man
who uses it!!*

MADE BY
THE
CROMWELL PAPER CO.
WHIPPLE STREET AT 47TH
CHICAGO
U.S.A.

There's a husky
new member in
the Linotype
Bodoni Family . . .



POSTER BODONI

It's just the type to put a punch
in printing — bold and strong
enough to let every reader know
its presence instantly.

Use Poster Bodoni alone for
smashing, modern effects—or in
conjunction with the other Lino-
type Bodonis:

Bodoni Book, Bodoni, Bodoni Bold.

You'll find the true Bodoni let-
ter characteristics in each of
these faces—all useful in a score
of ways—all economical to set
and handle in Linotype form.

Poster Bodoni is available in
the five sizes shown at the left,
from ten to twenty-four point.

10 POINT POSTER BODONI

THE LIN
The Lino

10 POINT POSTER BODONI (ITALIC NOW
IN PROCESS OF MANUFACTURE)

THE LINOT
The Linotyp

14 POINT POSTER BODONI WITH ITALIC

The Linotype co
The Linotype co

18 POINT POSTER BODONI WITH ITALIC

The Linotype com
The Linotype com

20 POINT POSTER BODONI WITH ITALIC

The Linotype compes
The Linotype compes

Mergenthaler Linotype Company
Brooklyn, New York

SAN FRANCISCO • CHICAGO • NEW ORLEANS
CANADIAN LINOTYPE, LIMITED, TORONTO 2
Representatives in the Principal Cities of the World